Drawn by Lewis Mayer.

Etched by Rowlandson.

"As many Figures, Dancing doth propose;
"As waves roll on the Sea, when tempest tosses." Phrynichus, the Tragedian.

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Walachian Dances, ſee the muſic in p. 15, 18, and 19.

The following notes were omitted in the Diſſertation by a miſtake, and as they are too important to be left out, I have therefore inſerted them here. The firſt note is to be added to *Oſiris*, in page 3:

" *Seſac* uſing the advice of his ſecretary *Thoth*, (or Mercury,) diſtributes Egypt into xxxvi *Nomes*, and in every *Nome* erects a temple, and appoints the ſeveral gods, feſtivals, and religions of the ſeveral *Nomes*. The temples were ſepulchres of his great men, where they were to be buried, and worſhipped after death, each in his own temple, with ceremonies and feſtivals appointed by him; while He and his Queen, by the names of *Oſiris* and *Iſis*, were to be worſhipped in all Egypt. Theſe were the temples which were ſeen and deſcribed by *Lucian*, eleven hundred years after: and this was the origin of the ſeveral *Nomes* of *Egypt*, and of the ſeveral gods, and ſeveral religions of thoſe Nomes. *Seſac* alſo divided the land of *Egypt* by meaſure amongſt his ſoldiers, and thence *Geometry* had its riſe.——*Amphictyon* brings the twelve gods of *Egypt* into *Greece*, and theſe are the *Dii magni majorum gentium*, to whom the earth, planets, and elements are dedicated." *Sir Iſaac Newton's Chronology of Ancient Kingdoms*, p. 22, &c.

The following note to be added to page 4, after note 9:

Dædalus, and *Theodorus* of Miletus, are ſaid to have been the inventors of *Statuary*, and *Plaſtice*, among the Greeks: *Athenagoras's Apology*, p. 128; and *Newton's Chronology*, p. 19.——*Cadmus* is ſaid to have been the firſt who found out gold, in Mount *Pangæus*, in Thrace, as Pliny tells us.——*Glaucus*, the Chian, firſt diſcovered the art of ſoldering iron.——*Rhœcus* the ſon of Philæus, and *Theodorus* the ſon of Telecles, the Samians, were the firſt who found out the art of caſting in braſs: *Athenæus*, lib. x. c. 16, & 38.——But, according to Sacred Hiſtory, *Tubalcain* was the firſt inſtructor of every artificer in braſs, and iron: *Geneſis*, chap. iv. ver. 22.——And to *Euchir*, a relation of Dædalus, is attributed the firſt invention of *Painting*, among the Greeks; *Pliny*, lib. vii. p. 417.

Five Senſes only for man's uſe were given,
But Art, inſpir'd by Genius, made them *Seven*;
Muſic and Drawing are the gifts of Heaven:
They ſmooth life's rugged path, meliorate the mind,
With pleaſing thoughts illumin'd and refin'd.

See more on the ſubject in the *Bardic Muſeum of Primitive Britiſh Literature*.

The reader is requeſted to correct the following Errors:

In page 12, line 10, and 22, inſtead of *Delphus*, read *Delphos*——and in page 19, line 13 of the notes, for *regreſs*, read *receſs*.

INTRODUCTION.

THE Collection of Greek and Turkiſh Muſic, here preſented to the public, was formed by an Engliſh traveller in the Levant, who has permitted this uſe to be made of it: and at the deſire of the Editor, he has ſubjoined the following explanatory notes. The Editor has made only ſuch alterations in the original manuſcript as were neceſſary to correct ſome few errors in the notation, and to all the Airs he has added a Baſs, *which was wanting: alſo, being deſirous of rendering the work ſtill more deſerving of public approbation, has added to the abovementioned collection a few ſpecimens of Arabian, Perſian, Chineſe, and Mooriſh* National Melodies; *with a ſhort Diſſertation on the Ancient Greek Muſic.*

Preliminary Obſervations on the modern Greek national Dances.

The ſame general figure and ſtep prevail in all.—A ſtring of male, or female dancers move round in a circle, to a meaſure which varies occaſionally from ſlow to quick time, without ever attaining any great rapidity. The leader of the dance diſplays a ſuperior grace and agility to the reſt, whom he ſtrives to animate by his example. After a time, the next in ſucceſſion takes the place of the leader.

Σαλταδεριστικο, *Saltaduriſtico.* (See the muſic in page 1.)

The ſubject of this ballet is a competition in dancing between the ſeveral ſuitors of a lady, who is ſuppoſed to have promiſed her hand to the beſt performer. Each of theſe in his turn exhibits his powers in dancing; and the name of Saltaduriſtico *ſeems to be an alluſion to the leaps, or ſprings, which they perform with great agility in the latter part of the dance.*

Κρητικὰ, *the Cretan, or Candiote Dance, called ſometimes* Διαργιο. (See the muſic in page 4, and 5.)

This dance is ſuppoſed to be of great antiquity, and to allude to the ſtory of Theſeus and Ariadne.

It is uſually danced by a ſtring of women led by a man of great agility. The dancers move round in a circle, obſerving well the muſical time, which during the whole of the firſt movement is ſlow and ſerious, turning occaſionally to the right, and left, and paſſing under a handkerchief, which is held by the leader and the firſt lady. The firſt change of the figure is as follows: the dancers approach each other as cloſely as poſſible, and move round their leader, who having detached himſelf from the ſtring, vaults and makes his ſprings in the center; occaſionally turning himſelf towards each of the ladies in ſucceſſion, and aſſuming the air and demeanour of an heroical gallant. At length, the leader takes his place at the head of the ſtring of dancers, holding by the handkerchief the firſt lady, when the original figure is reſumed; after which the allegro *ſucceeds, when the dancers move round with more ſpirit, and ſpring in concert, inverting the circle at the diſcretion of the leader, and paſſing, and repaſſing under the handkerchief. The ſtring of dancers is ſometimes a double one, when much ſkill is required in the leader of both, to prevent confuſion.*

Αγιοπανδίτικο, *Agio-panditico.* (See the air in page 6.)

Ρωμαΐκα, *Romaika, or the Greek Dance.* (See the muſic in page 8, 9, and 10.)

This ſeems to have been called the Greek Dance, by way of diſtinction, becauſe it is in more general uſe than any other.—The two firſt dancers hold by a handkerchief, which is occaſionally let go by the ſecond, while the leader performs a variety of graceful evolutions. The leader then winds the ſtring of dancers in a circle around him, which he dexterouſly unwinds, and diſplays himſelf again at the head of the ſtring, waving the handkerchief with an air of triumph.

Γαγλιαρδα, *Galliarda.* (See the tune in page 11.)

Καραβίνο, *Caravino. A Nautical Air.* (See the muſic in page 11.)

Κεφαλωνίτικο, *Kephalonitico, or the Cephalonian Dance.* (See the muſic in page 11.)

Αρβανίτικο, *or Arnaout. The Albanian Dance.* (See the muſic in page 14 and 15.)

It is danced by Albanians in full armour.

The dancers form in a ſtring by interlacing their arms, and moving round ſeem to paſs in review before their leader, who diſplays occaſionally much agility in ſpringing and turning, but no grace; on the contrary, his ſtile of dancing poſſeſſes all that wildneſs which characterizes the national manners of the Albanians, the movements of his body as well as his geſtures being powerfully diſtorted, while a great noiſe is produced with his feet, and the attention rouſed occaſionally by loud ejaculations.

Matràki, or, The Wallachian Dance. (See the muſic in page 18, &c.)

This dance is leſs varied, both in its figure and ſtep, than the preceding Greek dances, to which it bears little or no affinity. The movement is ſlow, and requires much preciſion. The dancers are joined by the hands, and the moſt eſſential part of their duty conſiſts in beating time with their feet, and in turning, as they beat with their left foot, to the right, and, when with the right, to the left. They firſt beat once, then twice, or double, diſengage, and clap hands; after which the movement is more rapid, the dancers beating time thrice, both with their hands and feet.

Obſervations on the Turkiſh national Muſic.

The Turks being ignorant of the art of writing muſic, and their muſic differing remarkably from our own, it is difficult to procure a ſpecimen of it, adapted to our mode of notation, which would be ſufficiently correct to enable us to judge of its true character and merit. The Writer is far from thinking that the preſent compoſitions can be conſidered in this light, but they are the only written ſpecimens which he has been fortunate enough to meet with.*

The general character of the Turkiſh muſic is ſaid to be plaintive and tender to an uncommon degree, and thoſe whoſe ears are habituated to it have little reliſh for any other. Prince Cantimir, who appears by a treatiſe on muſic†, and by ſome airs of his compoſition, to have been in ſome meaſure a competent judge, carries his partiality to the muſic of his native country, ſo far as to prefer it to the European; and Lady Mary Wortley Montagu ſpeaks in extravagant terms of its effects. (See page 12. 20 to 24. and p. 26.) *The Turks, however, make no pretenſions to any original muſic of their own; they derive what they poſſeſs from the Perſians[1], and relate the following hiſtory of its introduction among them: "At the taking of Bagdad, in the year of the Hegira* 1047, *the ferocious Amurath ordered thirty thouſand of the captive Perſians to be put to death in his preſence. A great part of the ſentence had even been executed, when* Schah-kuli, *the Orpheus of Perſia, threw himſelf at the feet of the conqueror, and obtained leave to diſplay his wonderful powers before him. Accompanying his voice with the* Scheſchdar, *(a kind of harp uſed in Perſia,) he ſung the triumph of Amurath, and the tragical deſtruction of Bagdad, in ſo moving a manner as to draw tears from the Sultan, who inſtantly ordered the ſlaughter to be ſuſpended. Amurath, faſcinated with the talents of Schah-kuli, carried him, together with four other finiſhed performers, to Conſtantinople, where they eſtabliſhed a ſchool of muſic[2]." The Writer is informed, that the moſt eminent maſters of this ſchool at preſent are* Derviſes, *many of whom are highly celebrated for their muſical ſkill; and ſo far are they from poſſeſſing no theory of their art, as might be inferred from their ignorance of muſical writing, that there is perhaps no ſchool of muſic in the weſt of Europe where it is more diſcuſſed. The want of notes too does not prevent them from compoſing, and executing Concertos of great length; and it is remarkable, that the ears of the modern Greeks are ſo captivated with this ſtile of muſic, that it is generally introduced into their church ſervice.* (See a ſpecimen of the Derviſian muſic, in page 16 and 17.)

* They have a greater ſubdiviſion of tones.

† In the year 1691, Prince Cantimir wrote a treatiſe on the Turkiſh Muſic, dedicated to Achmet III.

[1] See a Perſian air, in page 25.

[2] Prince Cantimir's Hiſtory of the Ottoman Empire.

A

SHORT DISSERTATION

ON THE

ORIGIN OF THE ANCIENT GREEK MUSIC,

BY THE EDITOR.

The idea of adding the following Notes, or Diſſertation, was ſuggeſted to the Editor by the Names attached to ſome of theſe Greek Tunes, particularly thoſe which allude to Theſeus, *king of Athens, king* Pyrrhus, *and other Airs that retain the names of the iſlands, or provinces of Greece. This induced him minutely to examine the ancient Greek hiſtorians; and on finding ſeveral appropriate documents which tended to elucidate theſe* National Melodies, *and the primitive Cuſtoms, wherein Muſic bore ſo conſiderable a part; as well as of the firſt introduction of the art into Greece: the ſubject has never been inveſtigated in this way, to the knowledge of the Editor, therefore, he has ventured to lay the following pages before the Public, in hopes they may throw ſome new light on it; and prove, perhaps, not altogether unworthy the notice of the curious.*

THE Greeks were initiated in the firſt elements of wiſdom and ſcience by the Egyptians, and Phenicians. *Hicrocles*, in his Commentaries on the Golden Verſes of Pythagoras, calls "*Traditions*, the truths which the Egyptians had taught the Greeks, and which they had learnt from the people of God, and from the ancient Patriarchs [1]."

Thoſe who are verſed in hiſtory know, that in all ages the memory of great affairs were firſt preſerved, and orally tranſmitted to poſterity by Hymns, Odes, and Songs [2]. The Hebrews and Greeks made uſe of the lyric poeſy for that purpoſe. Beſides this, the ancients commemorated remarkable events by annual feſtivals, triumphs, and games; by raiſing rude monuments, temples, tombs, and columns with inſcriptions; and by ſculptures, coins, and hiſtory.

One of the moſt celebrated perſonages of antiquity, was the Egyptian *Mercury*, who was firnamed *Triſmegiſtus*, or Thrice Illuſtrious; and called by the Greeks, *Hermes*, which ſignifies, the *interpreter* of the will of the Gods [3]. He was chief counſellor to *Oſiris*. Mercury invented the firſt characters, or letters, and regulated the harmony of words and phraſes: he inſtituted rites, and ceremonies relative to the worſhip of the Gods. He alſo taught the amuſement of wreſtling, and dancing, and invented the Lyre, to which he gave three ſtrings [4]. And, according to Plutarch, *Mercury* took out *Typhon*'s ſinews, and uſed them for ſtrings for his lyre *.

The Poets feign that *Linus* was killed at Thebes by *Apollo*, for teaching men to put ſtrings, inſtead of threads, to muſical inſtruments [5]; which was bemoaned in a melancholy ſong, called Linus; as intimated in Pope's Homer, thus:

> To theſe a youth awakes the warbling ſtrings,
> Whoſe tender lay the fate of *Linus* ſings;
> In meaſur'd dance behind him move the train,
> Tune ſoft the voice, and anſwer to the ſtrain [6].

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[1] "Solomon's wiſdom excelled the wiſdom of all the children of the Eaſt country, and all the wiſdom of Egypt. He ſpake three thouſand Proverbs: and his Songs were a thouſand and five." 1 Kings, chap. iv. ver. 30. 32.: and ſee ver. 34.

[2] "Now, therefore, write ye this ſong for you, and teach it the children of Iſrael: put it in their mouths, that this ſong may be a witneſs for me againſt the children of Iſrael." Deuteronomy, chap. xxxi. ver. 19.

"I, Eſdras, ſaw upon the mount Sion a great many people, whom I could not number, and they all praiſed the Lord with ſongs." 2 Eſdras, chap. ii. ver. 42.

[3] Biſhop of Cloger's Journal from Grand Cairo to Mount Sinai, p. 151.

[4] Dr. Burney's Hiſtory of Muſic, vol. 1ſt.——Diodorus, lib. iii. c. 1.

* Plutarch's Morals, ſee Iſis and Oſiris.

[5] The ſtrings were at firſt of linen thread; (Euſtath. Hom. ii. v. 570.;) afterwards of platted hair; (ſee the Welſh Bards;) and then of catgut; Odyſſ. p. 408.—*Fou-Hi*, Emperor of China, is ſaid to have invented a kind of lyre, or guitar, with ſilk ſtrings.

[6] Homer's Iliad, 18.

Sir

Sir Iſaac Newton tells us[7], that the *Phœnicians*, who came under the conduct of *Cadmus*, *Phœnix*, and other captains, brought many doctrines into *Greece:* for amongſt thoſe *Phœnicians* were a ſort of men called *Curetes*, who were ſkilled in the religious myſteries, arts and ſciences of *Phœnicia*, above other men, and ſettled ſome in *Phrygia*, where they were called *Corybantes;* ſome in *Crete*, where they were called *Idæi Dactyli;* ſome in *Rhodes*, where they were called *Telchines;* ſome in *Samothrace*, where they were called *Cabiri*. Where they ſettled they wrought firſt in copper, 'till iron was found out, and then in iron; and when they had made themſelves armour, they danced in it at the ſacrifices with tumult and clamour, with bells, pipes, drums, and ſwords, with which they ſtruck upon one another's armour, in muſical meaſures, appearing ſeized with a divine fury; and this is reckoned the origin of muſic in *Greece:* ſo, Solinus[8]; *ſtudium muſicum inde cæptum cum Idæi Dactyli modulos crepitu & tinnitu æris deprehenſos in verſificum ordinem tranſtuliſſent:* and Iſidorus; *ſtudium muſicum ab Idæis Dactyli cæptum*[9]. Orpheus, ſo celebrated for poetry and muſic, is ſaid to have been a diſciple of the Dactyli. Apollo and the Muſes were two generations later.

Clemens Alexandrinus alſo reports, that the *Idæi Dactyli* were reputed the firſt wiſe men, to whom both the letters which they call *Epheſian*, and the invention of muſical rhythms are referred[10].

Strabo informs us, that the tradition in Phrygia was, that, the *Curetes*, and *Corybantes*, were deſcended from the *Dactyli;* theſe armed prieſts of *Magna Mater*, *Rhea*, or *Cybele*, were ſecretly entruſted with the education of Jupiter, and to prevent his being diſcovered by his father, they invented a kind of a martial dance, which was called the *Dactyl*, or Corybantine Dance[11].

High-rais'd their brazen ſhields, around thee ſtand,
Great God, the Corybantes, ſolemn band!
Their clanging armour thund'ring they advance,
To the harſh ſound reſponds the myſtic dance:
Loud, rough, and rude, tumultuous clamours riſe,
To mock old Saturn's ears, and quell thy cries[12].

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[7] Sir Iſaac Newton's Chronology, p. 13, 14. 146. and 191.——*Herod.* lib. 5. c. 58.—and Strabo, lib. x. p. 464.

[8] *Solinus Polyhiſt.* c. 11.—Arts and ſciences brought into Greece, about 1045 years B. C. *Newton's Chronology.*

[9] *Iſidor. Originum*, lib. xi. c. 6.

About 1432 years before the Chriſtian æra, the *Idæi Dactyli* find out iron in Mount Ida, in Crete, and work it into armour and iron tools, and thereby give a beginning to the trades of ſmiths and armourers in Europe; and by ſinging and dancing in their armour, and keeping time by ſtriking upon one another's ſhields with their ſwords, they bring in Muſic and Poetry into Greece.—*Newton's Chronology.*

According to another account, *Thoas*, King of Lemnos, a Cretan worker of metals, and diſciple of the Idæi Dactyli; who for his ſkill on the lyre, or harp, was called *Cinyras*. This *Cinyras* was an inventor of arts, and found out copper in Cyprus, and the ſmith's hammer, the anvil, the tongs, and the laver; and employed workmen in making armour, and other things of braſs, and iron, and was the only King celebrated in hiſtory for working in metals, and was King of Lemnos, and the huſband of Venus; all which are the character of *Vulcan.*

In the latter part of the reign of Solomon, *Dædalus*, and his nephew *Talus*, are ſaid to have invented the ſaw, the chip-ax, the turning-lath, the wimble, the perpendicular, the compaſs, glew, and the potter's wheel. *Noah* was certainly the firſt who built a ſhip: Eupalamus invented the anchor, and his ſon, Dædalus, invented ſails to his veſſel, and by that means he effected his eſcape from Minos: this was the firſt introduction of ſailing in Greece, which was in the reign of Rehoboham; and theſe things gave a beginning to manual arts, and trades in Europe. *Sir Iſaac Newton's Chronology.*

[10] Newton's Chronology, p. 147. and *Clemens, Strom.* lib. i.

[11] Strabo, lib. x. p. 471.——Lucretius, book ii. v. 570. 596.; and Virgil, G. IV. v. 222.

The above account appears to carry great probability of truth with it, becauſe the *Dactyl meaſure*, or metrical foot in Greek and Latin verſe, (conſiſting of one long, and two ſhort ſyllables,) ſeems to derive its name from the Dactyli; as well as the *Dactyl dance;* which ſome rather apply to the *Orthian mood*, (as of the Lyric meaſure,) which was a kind of an odiac ſong, uſed on purpoſe to fire the ſoul to noble deeds in war. Homer ſays,

" Thence the black fury thro' the Grecian throng,
" With horror ſounds the loud Orthian ſong. *Iliad*, XI. v. 13.

The *Dactylic nome*, or Orthian ſong, is attributed to *Olympus* the Phrygian.—Herodotus makes mention of *Orthocorybantes*, a diſtrict of Perſia, in the reign of Darius; and hence probably the *Orthian* mood derived its name; or from a part of Elis, in Greece, called *Orthia;* and in Sparta, *Orthia* was the ſirname of *Diana.*

There was a feſtival held at Cnoſſus in Crete, called *Corybantica*, in commemoration of the *Corybantes*, who there educated Jupiter, when he was concealed in that iſland from his father Saturn, who intended to devour him. *Potter's Ant.* book II. chap 20.; and Diodorus, 5. There is a fragment of the *Armed Dance of the Corybantes*, delineated in Bell's New Pantheon.

[12] Callimachus's Hymn to Jupiter, v. 79, &c.

There

There is a very ſingular, and elegant poem, reſpecting *Cybele* [13], and her myſtic rites, written by *Catullus*, intitled *Atys*, which is compoſed in *Galliambics*, ſo called from the *Galli*, or prieſts of Cybele, who were ſaid to uſe that kind of verſe in their ſacred ſongs: the following is an extract of the tranſlation of that poem:

Haſte to yon Phrygian fane, yon Phrygian wood,
Where cymbals ring, where timbrels roar aloud,
The deep-curv'd pipe where Phrygian minſtrels blow [14],
Where Mænades toſs fierce their ivied brow,
Where in ſhrill ſcreams their ſolemn rites they pay,
Where the dread deity's mad numbers ſtray
With wonted ſtep; there, there muſt we advance,
And bounding high in myſtic meaſures dance.

"Dancing, like Poetry, has been at all times, and in all places, ſo inſeparable from Muſic, that the hiſtory of the one neceſſarily involves that of the other." [15]

The *Salii* were another order of prieſts, but came from the ſame original with the Corybantes, and Curetes [16]; and were tranſlated from *Cures*, (the chief town in the Sabine country,) to Rome, by *Numa* the philoſopher, and king of the Romans, about 660 years before Chriſt, where he appointed them keepers of the *ancilia*, or ſacred ſhields, and called them prieſts of Mars; but in Tuſcany and other parts of Italy, were the prieſts of the *Conſentes*. The word *Salii* is purely Latin, and given them upon account of their dancing; but the Romans, notwithſtanding, preſerved ſome obſcure notion of their deſcent from the *Cabiri* [17]; either by means of Dardanus, who carried the rites to Troy, from whence their Gods and Penates came, or from one *Salius*, a Samothracian, who taught them the dance. I muſt add, that the *Salii* at Rome ſeem to have preſerved the original ſongs uſed in the *Cabiric* rites at Samothrace, compoſed in the old Pelaſgic dialect, and which religion forbad them to alter [18]. Virgil deſcribes the prieſts of Mars thus:

The *Salii* ſing, and cenſe his altars round
With Sabian ſmoke, their heads with poplar bound.
One choir of old, another of the young,
To dance, and bear the burden of the ſong.
The lay records the labours, and the praiſe,
And all th' immortal acts of Hercules.*

"In

---

[13] "Here *Cybele*, the mother of the gods,
"With tinkling cymbals charm'd the *Idæan* woods:
"She, ſecret rites, and ceremonies taught,
"And to the yoke the ſavage lions brought." *Æneid.* lib. iii.

There was a ſong, intitled the *Chorion*, which was ſung in honour of the mother of the gods; and ſaid to have been compoſed by *Olympus*, the Phrygian.—The box-tree was ſacred to *Sibele*, becauſe the pipes uſed in her ſacrifices were made of that wood.

[14] The *Phrygian Pipe*, as well as the *Phrygian Mode*, is ſaid to have been invented by *Marſyas*, the Phrygian: alſo, it is ſuppoſed to be the moſt ancient muſical inſtrument of the Greeks, except the pipes of Pan, compoſed of ſeven reeds of unequal lengths, called *Syrinx*. The Phrygian Pipe had a curved horn, or curved brazen end affixed to it, which rendered the ſound deeper.

[15] Dr Burney's Hiſtory of Muſic, vol. i. p. 346.

[16] *Dionyſ. Halic. Ant. Rom.* lib. ii. p. 129, 130.

[17] The *Idæi Dactyli*, who are likewiſe *Cabiri*, and were ten in number, according to Strabo, lib. x. p. 473., five males and five females; called Dactyli, from the number of fingers on the hands.

The Phenician hiſtory calls the *Cabiri* the ſons of *Sydec*, *Æſculapius*, and ſeven others, whoſe names are unknown. Vide *Euſeb. Præp. Evang.* lib. i. c. 10.

Pherecydes reckoned nine *Corybantes*, by which are to be underſtood *Cabiri*, the ſons of *Apollo* and *Rhytia*.—Strabo, lib. x. p. 473. Diodorus, lib. 5.

Strabo calls the *Cabiri*, the ſons and daughters of Vulcan, and the nymph *Cabira*. Ibid.

[18] Enquiries concerning the firſt inhabitants, language, religion, and learning of Europe, by Wiſe, p. 48.; and Plutarch, in Numa.

* Virgil's Æneis, book viii.

The *Salii*, were originally 12 in number, and moſtly of the Patrician families; their office was very honourable: their dreſs was a ſhort ſcarlet tunic, of which only the edges were ſeen, with a large purple-coloured belt about their waiſt, which was faſtened with a braſs buckler: their bonnets had two corners ſtanding up; and they wore in their right hand a ſmall rod, and in the left a ſmall buckler. The firſt of March was the day on which the *Salii* obſerved their annual feſtival, and

" In the earlieſt periods of the *Greek* ſtates, their Legiſlators were often Bards, or their Bards were Legiſlators." Such, in a more eminent degree, were *Apollo*, *Orpheus*, *Amphion*, *Linus*, and *Muſæus* [19]. Of this rank alſo was *Thales*, the *Cretan* Lawgiver; who compoſed laws in verſe, and ſung them to his lyre [20].

" The wood-born race of men, whom *Orpheus* tam'd
" From acorns *, and from mutual blood reclaim'd;
" This prieſt divine was fabled to aſſuage
" The tiger's fierceneſs, and the lion's rage.
" Thus roſe the Theban wall; *Amphion*'s lyre,
" And ſoothing voice the liſt'ning ſtones inſpire." [21]

A modern author expreſſes the ſame ſubject in the following manner:

Orpheus, inſpir'd by more than human power,
Did not (as Poets feign) tame ſavage beaſts,
But men as lawleſs and as wild as they,
And firſt diſſuaded from that rage and blood.
Thus when *Amphion* built the Theban wall,
They feign'd the ſtones obey'd his magic lute.
Poets, the firſt inſtructors of mankind,
Brought all things to their proper native uſe:
Some they appropriated to the gods,
And ſome to public, ſome to private ends:
Promiſcuous love, by marriage was reſtrain'd,
Cities were built, and uſeful laws were made.
So ancient is the pedigree of verſe,
And ſo divine a Bard's function.
Then *Homer*'s and *Tyrtæus*' martial muſe
Waken'd the world, and ſounded loud alarms.
To verſe we owe the ſacred Oracle,
And our beſt precepts of morality.
Some have by ſong obtain'd the love of kings,
Who with the Muſes eaſe their weary'd minds.
Then bluſh not, *thou noble Prince*, to protect
What gods inſpire, and kings delight to hear.

Reſpecting the *Egyptians*, *Plato* informs us [22], that Muſic (under which he comprehends Poetry) was not only of a very long ſtanding among them, but that they had the higheſt regard imaginable for it, as being a part of their religion, and laws. He ſays, they conſecrated to certain deities all manner of ſongs, and dances, preſcribing the days, and ceremonies to be for ever inviolably obſerved by all; and in caſe any change, or innovation was attempted, the prieſts and prieſteſſes were to call in the aſſiſtance of the ſecular arm, and immediately put a ſtop to it; and the attempter, unleſs he ſubmitted, was to be looked upon all his life after as a profane and irregular perſon. *Plato* likewiſe ſpeaks of the ſongs, or rather of

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offered ſacrifices to Mars; and afterwards they carried the ſacred ſhields in a ſolemn proceſſion round the walls of Rome, dancing and ſinging in meaſured motions, ſometimes all together, and at other times ſeparately, while the muſical inſtruments were playing before them: they placed their body in different attitudes, and ſtruck with their rods the ſhields which they held in their hands. They all ſung hymns in honour of the gods, particularly of Mars, Juno, Venus, and Minerva, and were accompanied in the chorus by a certain number of virgins, habited like themſelves, and called *Saliæ*. It was uſual among the Romans, when they declared war, for the *Salii* to ſhake their ſhields with great violence, as if to call upon the god *Mars* to come to their aſſiſtance.—*Lempriere's Claſſical Dictionary*, and the Hiſtory of the Heathen Gods.

[19] Plato, de Rep. lib. ii.—and Heſiod's Theogony.

[20] Strabo, Geog. lib. x.

* In the primitive times, men lived upon ſuch fruits as ſprung out of the earth without art or cultivation, and deſired no other drink beſides that which the fountains and rivers afforded.—Ælian (lib. iii. cap. 39,) reports, that at Argos they fed chiefly upon pears, at Athens upon figs, and in Arcadia upon acorns; moſt other nations, as well as the Greeks, made uſe of acorns. Hence it was cuſtomary at Athens, when they kept their marriage feſtivals, for a boy to bring in an oak-bough full of acorns, and a plate covered with bread, proclaiming, *I have eſcaped the worſe, and found the better;* which was done in memory of their leaving off the uſe of acorns, for that of bread. *Potter's Antiquities of Greece*, book iii. chap. 18.

[21] Francis's Horace.——*Oſiris*, or Bacchus, is reported to have civilized the Indians, and reigned amongſt them fifty-two years. *Arbuthnot.*

[22] Plato, lib. ii. de Legibus.

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the airs of *Iſis*, which were in uſe in *Egypt:* and he ſays, that their muſic and ſongs had continued unchanged for upwards of three thouſand years [23].

The Spartans, or Lacedemonians, were equally tenacious of any innovation being made to corrupt their original muſic; inſomuch, that three different muſicians, *Terpander*, *Timotheus*, and *Phrynis*, were puniſhed by the Senate and Rhetors. Fortunately, one of thoſe decrees is ſtill preſerved; and as it is ſo remarkable a remnant of antiquity, I ſhall give a faithful tranſlation of it.

" *Whereas* Timotheus, *the Mileſian, coming to our city, has deformed the majeſty of our ancient muſic, and, deſpiſing the Lyre of ſeven ſtrings, has, by the introduction of a multiplicity of notes, corrupted the ears of our youth; and by the number of his ſtrings, and the ſtrangeneſs of his melody, has given to our muſic an effeminate and artificial dreſs, inſtead of the plain, and orderly one in which it has hitherto appeared; rendering melody infamous, by compoſing in the Chromatic, inſtead of the Enharmonic: and, being called to the* Eleuſinian Myſteries, *did divulge the ſecrets of that inſtitution* [24]. *The Kings, and the Ephori have, therefore, reſolved to paſs cenſure upon* Timotheus *for thoſe things: and, farther, to oblige him to cut off all the ſuperfluous ſtrings of his* eleven, *leaving only* the ſeven thereon; *and to baniſh him from our dominion; that men may be warned for the future, not to introduce into Sparta any unbecoming cuſtoms.*" [25]

Plutarch [26] ſays, Muſic of all kinds is the noble invention of the gods; and was firſt uſed in religious ceremonies, being employed in the praiſes of God; and that afterwards, it was applied to other ſubjects. Plato likewiſe tells us, that all the primitive Spartan ſongs and dances were conſecrated to the gods [27]. The ſame author (in his firſt Book of Laws) obſerves, that muſic cannot be underſtood without the knowledge of all the other ſciences; which appears to have been the caſe formerly, as Strabo ſeems to indicate the ſame thing in the following paſſage: " The myſterious Arcana of ſacred things are perfectly agreeable to the majeſty of the Deity, as they imitate his nature, which is like them, beyond our conception; while *Muſic*, whether in *dance*, *rhyme*, or *ſong*, diverſified by art, joins us almoſt with God." [28]

It evidently appears, that in the early ſtate of Greece, the offices of a Muſician, Poet, and Dancer, were originally combined as one and the ſame art, and exerciſed by the ſame artiſt; though they divided in proceſs of time [29]. *Plato* (in his ſecond Book of Laws) ſays, from theſe three conſtituent parts branched again the Gymnaſtic Art. The moſt ancient gods were ſtiled ſingers and dancers. Thus *Horace* calls Apollo the Singer [30]: *Pindar* ſtiles him the Dancer [31]. The ſame god, in *Homer*'s Hymn, plays upon his lyre, and at the ſame time dances. *Sophocles* alſo is ſaid to have played on the lyre, and at the ſame time led the dance *.

Dancing, as well as muſic and poetry, bore a conſiderable part in the religious ceremonies of the ancients; and Athenæus informs us, that dancing was accounted a thing becoming perſons of honour and wiſdom [32].

" Among them danc'd the Sire of gods and men." [33]

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[23] Plato de Rep. lib. vii.

[24] According to the ancient Attic laws; " Death ſhall be his penalty who divulges the myſteries."

[25] *Athenæus*, lib. xiv. with notes by Caſaubon, lib. viii. c. 11.——*Arati Phænomena*, ed. Oxon. at the end.——Diſſertation on Poetry and Muſic, by Dr. Brown, p. 128.; and Dr. Burney's Hiſtory of Muſic, vol. 1. p. 407.—Timotheus lived to the age of 90, and died about 357 years before Chriſt.

[26] Plutarch on Muſic.

[27] Plato de Legibus, lib. vii.

[28] Strabo, p. 467.; edition of Caſaubon, 1620.

[29] *Plato*, Alcibiades. *Athenæus*, Deipnoſoph, lib. xiv.; and Dr. Brown's Diſſertation on Poetry and Muſic.

[30] *Ep. ad Piſones.*

[31] Pindar's Ode. *Hymn. in Apollinem.*

* ——————— Dames of ancient days
Have led their children through the mirthful maze;
And the gay grandſire, ſkill'd in geſtic lore,
Has friſk'd beneath the burden of threeſcore. *Goldſmith.*

The Theſſalians ſtiled their magiſtrates, " the leaders of the Dance and Song-feaſt." *Lucian, De Saltatione;* and Dr Brown's Diſſertation on Poetry and Muſic.

[32] Lib. i. cap. xix.

[33] Apud Athenæum Deipn. lib. i.

Philo,

Philo, a Jewiſh writer of Alexandria, who flouriſhed about A. D. 40, has given us a very intereſting account of the manner in which the *Therapeutæ* ſung and danced upon their feſtival days; he ſays, "they ſing in two choruſſes; the perſon who preſides at the ceremony, ſetting the tune, and leading the reſt: after that, the men and women begin dancing in ſeparate companies, the men on one ſide, and the women on the other; then, on a ſudden, tranſported as it were with a divine impulſe, they all unite, and make but one chorus, or dance; the voices of the men and women forming a melodious harmony, by the mixture of their deep and ſhrill notes. Whatever the *Therapeutæ* (the moſt ſerious and modeſt men alive) did at their aſſemblies, might well be done in the temple, and at other religious ceremonies." *Philo* ſays, in the ſame book, that "the *Jews* had ancient poetical works of all ſorts, and of all meaſures, which they ſung with the muſic, before the altar; ſome as they ſtood, without any motion, and others as they danced." [34]

There is a curious paſſage at the end of the *Scholia* on *Hephæſtion*, and tranſlated in the preface to *Pindar's Odes*, that deſcribes the ancient manner of ſinging the *Greek Odes*, accompanied with *Chorus* and *Dance*: which Odes, we are informed, were all compoſed to be ſung by a *Chorus*, either at the entertainments given by the *conquerors*, (to whom they were inſcribed,) or their friends, on account of their victories, or at the ſolemn ſacrifices made to the gods upon thoſe occaſions [35].

"You muſt know that the ancients (in their odes) framed two large ſtanzas, and one leſs; the firſt of the larger ſtanzas they called *Strophé*, ſinging it on their feſtivals at the altars of the gods, and dancing at the ſame time. The ſecond, they called *Antiſtrophé*, in which they inverted the dance. The leſſer ſtanza was named the *Epode*, which they ſung ſtanding ſtill. The *Strophé*, as they ſay, denoted the motion of the higher ſphere; the *Antiſtrophé*, that of the planets; and the *Epode*, the fixed ſtation and repoſe of the earth.

"From this paſſage, it appears evident that theſe odes were accompanied with dancing; and that they danced one way while the *Strophé* was ſinging, and then danced back again while the *Antiſtrophé* was ſung; which ſhews why thoſe two parts conſiſted of the ſame length and meaſure: then, when the dancers were returned to the place whence they ſet out, before they renewed the dance they ſtood ſtill, while the *Epode* was ſung.

"If the ſame perſons both danced and ſung, when we conſider how much breath is required for a full ſong, perhaps one may incline to think, that the *Strophé* and *Antiſtrophé* partook ſomething of the *Recitative* manner, and that the *Epode* was the more complete air." [36]

Pindar, in his firſt *Pythian Ode*, (inſcribed to Hiero King of Syracuſe, who had gained the victory in the Chariot-Race,) has deſcribed a muſical chorus, in ſo elegant and diſtinct a manner, that I ſhall beg leave to quote the firſt *decade* of that poem, tranſlated by Mr. Weſt.

"Hail, golden Lyre! whoſe Heav'n-invented ſtring
To *Phœbus*, and the black-hair'd Nine belongs;
Who in ſweet chorus round their tuneful King,
Mix with thy ſounding chords their ſacred ſongs.
The Dance, gay Queen of Pleaſure, thee attends;
Thy jocund ſtrains her liſt'ning feet inſpire:
And each melodious tongue in voice ſuſpends,
'Till thou, great Leader of the heav'nly Quire,
With wanton art preluding giv'ſt the ſign—
Swells the full concert then with harmony divine."

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[34] *Philo de Vitâ Contemplati.*

[35] Begin the ſong, and tread the ſacred ground
In myſtic dance ſymphonious to the ſound,
Begin young men: *Apollo*'s eyes endure
None but the good, the perfect and the pure:" &c. *Callimachus's Hymn to Apollo.*

[36] Pindar's Odes, by Weſt; the preface.

In *Graſſineau's Muſical Dictionary*, I find it thus explained: "*The prieſts going round the altar* to ſing the praiſes of the gods, called the firſt entrance *Strophé*, that is, turning to the left; the ſecond, turning to the right, they called *Antiſtrophé*; q. d. returning: laſtly, ſtanding before the altar, they ſing the remainder, which they called the *Epode*."[A]

Muſic, ſays *Plutarch*, was the foundation of a virtuous education; becauſe it was allied with Philoſophy, Morals, and Bravery [37]. We find that the moſt illuſtrious princes, heroes, and ſtateſmen of Greece ſtudied Muſic, as an eſſential part of education: *Achilles* was taught muſic by *Chiron*, and played and ſung the great actions of heroes. *Epaminondas* was ſo well educated, that no Theban was better, for he could ſing, and accompany himſelf on the lyre with ſkill; he could perform on the flute, he knew philoſophy, the art of dancing, wreſtling, running, and the exerciſe of arms [38]. Some years before his time, the refuſal of *Themiſtocles* at a feaſt, to play an air upon the lyre, (when the inſtrument was handed alternately to each perſon round the table,) was made a reproach, and a kind of diſhonour to him. To be ignorant of muſic, in thoſe days, paſſed for a great defect of education [39]: neither could any perſon enter the liſt, as a candidate in the *Pythian* games, except he could ſing and perform on the lyre; and it is ſaid, that *Heſiod* was rejected on account of his inability in accompanying himſelf on the lyre [40].

It muſt be obſerved, that the muſic of the *Greeks* was of much greater extent than ours; it comprehended five different arts. The *Rhythmic Muſic* regulated the cadence in all ſorts of motions; the Dance, theatral, as well as lyric, belonged to its juriſdiction.

Metric Muſic taught to obſerve meaſure in rehearſing dramatic poems; for among the ancients, the rehearſing of the dramas was a melodious declamation, which had different modes, and kept a mid-way between the true chant, or ſong, and the pronunciation of familiar diſcourſe.

The third muſical art is the *Organic Muſic*, which teaches to play upon inſtruments. The wind inſtruments were comprehended for the moſt part under the name of *Tibiæ*, flutes, and pipes: and, ſtringed inſtruments, ſome under the name of *Teſtudines*, Lyres, or guitars; others, that of *Citharas*, harps, &c.

The *Hypocritic Muſic* made the fourth claſs. We ſhould call it now-a-days, the counterfeit muſic; it regulates the geſture.

The laſt of theſe arts was the *Poetic Muſic*, which taught the meaſure of verſe, and their rehearſal. I believe it differed from the metric muſic, by this, that it treated of the theoretical *melopy*; and the other of the practical *melopy*. In *Greece*, the Poets themſelves noted their pieces; and thoſe notes had their tone, by virtue of a figure proper to each note [41].

The *Bard* was free of all expence, and entitled to a place of honour at all the banquets of the Greeks [42]: and Penelope informs us of the entertainment he afforded to the enraptured gueſts.

> " *Phemius!* let acts of gods, and heroes old,
> What ancient bards in hall and bow'r have told,
> Attemper'd to the lyre, your voice employ;
> Such the pleas'd ear will drink with ſilent joy [43]."

Athenæus makes the following curious remark relative to drinking, and ſays, that ſome of the Grecian ſages allowed no more wine than three cups, or goblets [44]; that is, one for health, a ſecond for cheerfulneſs, and a third for ſleep *.

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[37] Plutarch on Muſic.

[38] Cornelius Nepos, XV. chap. 1ſt.

[39] *Cicero Tuſc.* lib. i. n. 4.

[40] *Strabo*, lib. xi.—And Potter's Antiquities of Greece, vol. i. book ii. chap. 22.

[41] See *M. L'Abbé de Bos, Reflex. Critiq. ſur la Poeſie & Peinture.*

[42] Potter's Antiquities of Greece, vol. ii. book iii. chap. 17.

[43] Homer's Odyſſey, book I. ver. 433.——Book viii. ver. 39.

[44] The Pylian Kings had a remarkable four-handled ſculptured goblet, which is mentioned in Homer's Iliad, book xi. ver. 773. The five reaſons for drinking.

> Good wine, a friend, or being dry,
> Or leſt we ſhould be by and by,
> Or any other reaſons why.

* *Athenæus*, lib. ii.— " None but mixed wines ſhall be drank at banquets:" (*Alexis Æſopo.*) " Let pure and unmixed wines be reſerved till afterwards, for a reliſhing taſte to the honour of the good genius;" (*Athenæus*, lib. vi.) by whom was underſtood *Bacchus*, the inventor of wine, and in memory of which, a cup full of unmixed wine was uſually carried to each, round the table. When the ancients drank to the gods, pure wine, unmixed with water, was commonly uſed at thoſe libations.

The banquet, on the arrival of Telemachus, at the palace of Menelaus in Sparta, is thus deſcribed:

" While this gay friendly troop the King ſurround,
With feſtival and mirth the roofs reſound:
A bard amid the joyous circle ſings
High airs, attemper'd to the vocal ſtrings[45]."

In the heroic ages of Greece, it was cuſtomary, before they marched to battle, to ſupplicate by prayers, ſacrifices, and vows, to engage Heaven to their aſſiſtance, and ſung a *hymn to Mars*[46]: and after a proſperous battle, they ſung a ſong of triumph, called *Pæan*, or *Hymn to Apollo*[47]. The Lacedemonians marched to battle, to the *Tune of Caſtor's Hymn*, played upon flutes[48].

" Who ſhall awake the Spartan fife,
And call in ſolemn ſounds to life
Thoſe youths[49]."

At another time, Xenophon tells us, when the Lacedemonians began to march from home, they all ſung a *Hymn to Neptune*[50].

——————— " They move
In perfect phalanx to the *Dorian mood*
Of flutes, and ſoft recorders; ſuch as rais'd
To height of nobleſt temper, heroes old
Arming to battle, and, inſtead of rage,
Deliberate valour breath'd." [51]———

Heralds alſo performed the ſignal of war, at the ſiege of Troy; Neſtor ſays to Agamemnon, before a battle,

" Now bid thy heralds ſound the loud alarms,
" And call the ſquadrons ſheath'd in brazen arms." [52]

" Hark, the loud trumpet's brazen mouth from far,
" With ſhrilling clangor ſounds th' alarm of war." [53]

The Cretans, and others, performed their military tunes for many ages on the Lyre[54].

To ſome the powers of bloody war belong;
To ſome ſweet muſic, and the charms of ſong.

Polyænus, in his account of the ſtratagems of war, has recorded ſome anecdotes ſo appropriate and intereſting, that I think them too important to be omitted in this place.

Lycurgus, the Spartan lawgiver, afterwards found it neceſſary to reſtrain the exceſs of drinking: alſo, an archon at Athens, who was convicted of being drunk, was put to death, by the laws of *Solon*. The method of drinking was not the ſame in all places: the *Chians*, and *Thaſians* drank out of large cups, to the right; the *Athenians* out of ſmall cups, to the right; the *Theſſian* drinks large cups to whom he pleaſeth, without obſerving any certain method. At *Lacedemon*, every man had a diſtinct cup, which a ſervant filled up, as ſoon as it was empty, as we are informed by *Athenæus*, lib. vi. cap. 3.

[45] Homer's Odyſſey, book iv. ver. 21.—and Dr. Burney's Hiſt. of Muſic, vol. 1. p. 341.

[46] According to *Plutarch*, the *Hymn to Mars* was in the *Proſodiac* meaſure, and compoſed by *Olympus*.

[47] *Thucydides Scholia*, lib. i.—and Potter's Antiq. of Greece, vol. ii. book iii. chap. 9.

[48] Potter's Antiq. vol. ii. book iii. chap. 9.——*Pollux*, in honour of his brother, invented a dance, that was to be performed by young men well armed, named *Caſtor's Dance*. Poetical Hiſt. by *Galtruchius*, p. 141.

[49] Collins's Ode.——*Lucian* ſays, the Spartans received the art of dancing from *Caſtor* and *Pollux*; and went dancing to battle, to the ſound of flutes. See *De Saltatione*.

[50] *Xenophon*, lib. iv.

[51] Milton's Paradiſe Loſt, book i.

[52] Dr. Burney's Hiſtory of Muſic, vol. 1. p. 340.

[53] Homer's Iliad, b. xviii. v. 259.——The *Athenian* Heralds were all of one family, being deſcended from *Ceryx* the ſon of *Mercury* and *Pandroſus*, daughter of Cecrops King of Athens. The *Lacedemonian* heralds were all deſcended from *Talthybius*. *Agamemnon*'s herald was honoured with a temple, and divine worſhip, at Sparta: (*Herodotus*) They carried in their hands a ſtaff of laurel, or olive, called κηρύκιον, round which two ſerpents, without their creſts erected, were folded, as an emblem of peace and concord: (*Plinius*, lib. xxix. cap. 3.) Inſtead of this, the *Athenian* heralds frequently made uſe of Εἰρεσιώνη, which was a token of peace and plenty, being an olive-branch covered with wool, and adorned with all ſorts of fruits of the earth. (*Potter's Antiquities of Greece*, vol. 2. book iii. chap. 7.)

[54] *Athenæus*, lib. xii. and xiv.

" *Bacchus*, in his Indian expedition, to gain admittance into the cities, inſtead of gleaming armour, habited his troops in white linen, and deers' ſkins. Their ſpears were adorned with ivy, and the points of them concealed under a *Thyrſus*. His orders were given by cymbals and tabrets, inſtead of trumpets: and, intoxicating his enemies with wine, he engaged them in dancing. From hence was derived the inſtitution of the *orgies of Bacchus*, which are only commemorations of this, and whatever ſtratagems elſe that general practiſed in his conqueſt of India, and the reſt of Aſia." [55]

" *Pan*, a general under Bacchus, was the firſt who reduced to a regular ſyſtem the marſhalling of an army: he invented the phalanx, and ranged it with a right and left wing; from whence he is uſually repreſented with horns. Victory always ſat upon the ſtrongeſt ſword, till he pointed out the way to conqueſt by artifice and manœuvre."

" In the midſt of a barren deſert Bacchus was by his ſcouts informed, that an immenſe army of the enemy were encamped a little above him. The intelligence was alarming; but he ſoon found himſelf relieved from his embarraſſment by a ready expedient of *Pan*, who ordered the whole army, in the ſilence of the night, on a ſignal given, to ſet up a loud and general ſhout. The ſurrounding rocks, and the cavity of the foreſt re-echoed the ſound, and impoſed on the enemy an apprehenſion that his forces were infinitely more numerous than they were; and, ſeized with a general conſternation, they abandoned their camp, and fled. And, from the circumſtance of this ſtratagem, is derived the term *panic* (or panic-ſtruck.") [56]

" *Artemiſia*, queen of Caria, planted an ambuſcade near Latmus: and herſelf with a numerous train of women, eunuchs, and muſicians, celebrated a ſacrifice at the grove of the mother of the gods; diſtant about ſeven miles from the city. The Latmians came out to ſee the magnificent proceſſion: when the ambuſcade entered, and took poſſeſſion of the city. Thus did *Artemiſia*, by flutes and cymbals, poſſeſs herſelf of what ſhe had in vain endeavoured by force of arms to obtain." [57]

" *Midas*, pretending that he was going to perform a ſolemn ſacrifice to the great gods, led out the Phrygians in the night as in proceſſion, with flutes, timbrels, and cymbals: each of them at the ſame time privately carrying ſwords. The citizens all left their houſes to ſee the proceſſion: when the muſical performers drew their ſwords, ſlew the ſpectators as they came out into the ſtreets, took poſſeſſion of their houſes, and inveſted *Midas* with ſovereignty." [58]

" While the Heraclidæ, Procles and Temenus, were at war with the Euryſthidæ, who were at that time in poſſeſſion of Sparta; they were on a ſudden attacked by the enemy, as they were ſacrificing to Minerva for a ſafe paſſage over the mountains: *Procles*, little diſconcerted, ordered the flutes to march on before; after whom the ſoldiers advancing in arms, inſpired by the numbers and harmony of the muſic, preſerved their ranks entire, and, eventually, defeated the enemy. From this experience of the influence of muſic, were the *Lacedemonians* taught to retain flutes in their army; who, advancing before them to the field, always ſounded the charge. And it is further aſſerted, that the Oracle had promiſed victory to the arms of the Lacedemonians, ſo long as they continued the uſe of flutes in their army, and fought not againſt thoſe who did retain them." [59]

The glory of having firſt eſtabliſhed the Olympic games, is given to the *Idæi Dactyli*; (who alſo were called the *Curetes* [60];) their names were *Hercules*, *Pæones*, *Epimedes*, *Jaſius*, and *Idas*. This *Idæan Hercules*,

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[55] Polyænus's Stratagems of War, tranſlated by Dr. Shepherd, book i. chap. 1ſt.——*Moneros*, that is, the *Moon king*, who was the ſame with *Oſiris*, to whom the Egyptians attribute the invention of their muſic. The worſhip of *Oſiris* was firſt introduced into Greece by *Orpheus*, under the name of *Bacchus*: (Plutarch's Morals, vol. 4.) *Iſis* is alſo ſaid to have been the inventreſs of the *Siſtrum*, as well as of muſic and poetry among the Egyptians. *Oſiris*, who from his great acts, was called by the Arabians, *Bacchus*, that is, *the Great*. The Phrygians called him *Mavors*, or the *valiant*, and by contraction *Mars*; (alſo, in the *ancient Britiſh*, or Celtic dialect, *Mawr* implies *great*;) becauſe he ſet up pillars in all his conqueſts: and, his army in his father's reign fought againſt the Africans with clubs, therefore, he is uſually repreſented with pillars, and a club. *Newton's Chronology*, page 23.

[56] Polyænus, book i. chap. 2.

[57] Polyænus, book viii. chap. 53.

[58] Polyænus, book vii. chap. 5.

[59] Polyænus's Stratagems of War, book i. chap. 10.

[60] The *Curetes* were gods of an unpolluted guardian characteriſtic, and firſt ſubſiſt in that order of gods which is called by the Chaldeans Theologiſts νοερος, *intellectual*. The *Corybantes*, who form the guardian triad of *ſupermundane* gods, are analogous to theſe. Pauſanias, vol. ii. book v. chap. 7. and notes at the end of the 3d vol.

who

who was the oldeſt of them, propoſed the conteſt of the race to his brothers, and crowned the conqueror with the branches of the wild olive; which tree he firſt brought with him into Greece, from the *Hyperboreans*. It is further related, that the Olympic Games were afterwards celebrated every fifth year, becauſe the brothers were five in number; that was about 1453 years before the Chriſtian æra [61]. Some aſſert that *Apollo* once outran *Mercury* in the courſe, and vanquiſhed *Mars* in boxing, and that on this account the muſic of the Pythian pipe was introduced in the dance of the *quinquertium;* the verſes which were ſung to the pipe being ſacred to *Apollo*, becauſe he bore away the firſt prize in the Olympic Games [62]. In the ſolemn games dedicated to *Apollo Triopius*, the prizes were tripods of braſs, which the victors were obliged to conſecrate to *Apollo* [63].

It appears, from Pauſanias, that the temple in Delphus was often plundered by the ſacrilegious; and laſt of all, by the impiety of Nero, who is ſaid to have taken from thence five hundred brazen images, which were partly ſtatues of the gods, and partly of men. It is alſo recorded, that a moſt ancient conteſt was eſtabliſhed there, which conſiſted in ſinging a hymn in honour of Apollo; and that he who firſt conquered in ſinging, was the Cretan *Chryſothemis*, whoſe father *Carmanor* is ſaid to have purified *Apollo*. *Philammon* was the next that was victorious after *Chryſothemis;* and *Thamyris*, the ſon of Philammon conquered after his father. They ſay that *Orpheus* was unwilling to engage in this conteſt, by reaſon of the dignity of his compoſition relative to the myſteries, and that elevation of ſoul which he acquired by his other productions; and that *Muſæus* would not engage in it, through his imitation of *Orpheus* in every reſpect. They ſay alſo, that *Eleuther* (the ſon of *Apollo*) bore away the Pythian palm, through ſpeaking with a loud and ſweet voice, as he was not able to ſing the ſong which he had compoſed. They likewiſe relate, that *Heſiod* was not permitted to contend, becauſe he had not learnt to accompany on his lyre, with his voice: but that Homer came to Delphus for the purpoſe of conſulting what was neceſſary to be done; though even if he had learnt to play on the lyre, his art would have been of no uſe to him, through the loſs of his ſight. In the third year of the forty-eighth Olympiad, in which *Glautias* the Crotonian was victor, the Amphictyons inſtituted games, in which there was ſinging to the lyre as at firſt; and to which they added ſinging to the pipe, and playing on the pipe without ſinging. *Cephalen* the ſon of *Lampus* was proclaimed victor on the lyre; *Arcas Echembrotus* in ſinging to the pipe; and the *Argive Sacadas* in playing on the pipe without ſinging.

The ſame *Sacadas* was twice victorious after this, in the Pythian games. When the Pythian games were inſtituted, a crown alone was the object of contention, and in which ſinging to the pipe was rejected, as not being pleaſing to the ear: for elegies and funeral dirges are accommodated to the melody of pipes. The ſacred offering of *Echembrotus* confirms what I have ſaid: for he dedicated in Thebes a brazen tripod to *Hercules*, with this inſcription: ECHEMBROTUS ARCAS *dedicates this ſtatue to* HERCULES, *in conſequence of having been victorious in the conteſts of the Amphictyons, and this by ſinging among the Greeks, ſongs and elegies.* This was the reaſon, therefore, why the conteſt of ſinging to the pipe ceaſed. In the eighth Pythiad, the conteſts of thoſe who play on the lyre, but do not accompany it with their voice, were inſtituted; and in this conteſt *Agelaus Tegeates* was victorious [64].

Pauſanias likewiſe mentions the ſtatue of *Pythocritus* the Sicyonian, who only played on the pipe, and was ſix times victorious, in the *quinquertium* of the Olympic games. For theſe victories a pillar was raiſed to *Pythocritus* in Olympia, with this inſcription on it: *Monument of Pythocritus Callinicus the piper* [65]. It is further related, that among the treaſures, or ſpoils dedicated to *Jupiter* by the Myones, there was a horn of *Amalthea*, which was the gift of *Miltiades*, the ſon of *Cimon*, who reigned in the Thracian Cherſoneſus. The following inſcription is on the horn, and is written in ancient Attic letters:

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[61] Pauſanias, book v. c. 7, 8.—And Potter's Antiq. of Greece, vol. 1. book ii. chap. 22. According to another account, the Olympic Games were inſtituted by *Jupiter*, after his victory over the Titans, and firſt obſerved by the *Idæi Dactyli*.—— ΙΘΩΜΑΙΑ, a feſtival, wherein muſicians contended: it was celebrated in honour of *Jupiter*, ſurnamed Ἰθωμάτης, from Ithome, a city in Theſſaly or Meſſene, where that god is ſaid to have been nurſed by the two nymphs *Ithome*, and *Neda*, who gave names; the former to a town, the latter to a river. *Stephanus Byzantinus;* and Potter's Antiquities of Greece, vol. 1. book ii. chap. 20.——The Iſthmian Games were firſt inſtituted by Theſeus, in honour of his father *Neptune*.

[62] Pauſanias: and Potter's Antiquities of Greece.

[63] Herodotus, lib. i. c. 44.

[64] Pauſanias's Deſcription of Greece, by Taylor, vol. iii. book x. chap. 7.

[65] Pauſanias, vol. ii. book vi. chap. 14.

Me

Me Cherſoneſus, when Aratus' walls
Conducted by Miltiades it took,
Sent as an offering to Olympian Jove[66].

Pronomus, the piper, is ſaid to have allured many with his melody: prior to his time, there were different pipes for the *Dorian*, *Lydian*, and *Phrygian* meaſures; but he firſt invented pipes adapted to every kind of harmony, and was the firſt that played all the different meaſures upon one inſtrument. Alſo, he wonderfully delighted the ſpectators in the theatres, by the geſticulations of his face, and the motion of his whole body. His ſongs were extant in Pauſanias's time, which he compoſed for the Chalcidenſes by the Euripus, in honour of Delos. The Thebans therefore have placed a ſtatue of this *Pronomus*, and of *Epaminondas*, the ſon of *Polymnis*, in the forum at Thebes[67].

Pauſanias makes mention of ſome bronze ſtatues of *Apollo* and *Mercury*, contending with each other for a lyre. Tripods were alſo given as a reward to the victors in muſical, and poetical conteſts. The *Trypodian Lyre* of *Pythagoras*, the Zacythian, was a very curious invention, which was three lyres, fixed on the three faces of a moveable tripod; one tuned for the *Dorian*, another for the *Phrygian*, and the third for the *Lydian mode*: on the ſlighteſt touch, the tripod turned upon its axis, and enabled the performer to avail himſelf of the three different modes, with the utmoſt facility, and, without interruption, to retune his inſtrument, which was obliged to be done prior to that invention[68].

The following chronological and authentic Account of ſome of the primitive Muſicians and Poets, was extracted from the Arundelian Marbles.

Since *Cadmus*, the ſon of Agenor, came to Thebes, *according to the oracle*, and built Cadmea, (1519 years before Chriſt).

Since *Hyagnis* the Phrygian firſt invented flutes at *Celænæ*, a city of Phrygia, and firſt played on the flute *the harmony* called *Phrygian*, and other *nomes* (or ſongs) of the Mother of the Gods, of *Dionyſius*, of *Pan*, and that of *the deities of the country, and the heroes*, (1506 years before Chriſt).

Since *Orpheus* publiſhed his poem on the Rape of Proſerpine, the Search of Ceres, his Deſcent to the Shades, and the Fables concerning thoſe who received the corn, (1399 years before Chriſt).

Since *Eumolpus*, the ſon of *Muſæus*, celebrated the myſteries in Eleuſin, and publiſhed the poems of his father *Muſæus*, (1350 years before Chriſt).

Since *Heſiod* the poet flouriſhed, (944 years before Chriſt).

Since *Homer* the poet flouriſhed, (907 years before Chriſt).[69]

Since *Tyrtæus* joined the army of the Lacedemonians, (682 years before Chriſt).

Since *Terpander*, the ſon of Dardeneus the Leſbian, directed the flute-*players* to reform the *nomes* of the *ancients*, and changed the old muſic, (645 years before Chriſt).

Since Comedies were carried in carts by the Icarians; *Suſarion* being the inventor, and the firſt prize propoſed was a baſket of figs, and a ſmall veſſel of wine, (570 years before Chriſt).

Since *Theſpis* the poet flouriſhed, the firſt who exhibited *Tragedy*, for which a goat was appointed as the prize; *Alcæus* the firſt being archon at *Athens*, (537 years before Chriſt).

Since *Simonides*, the ſon of *Leoprepes* the Cean, who invented the art of memory, teaching a chorus at Athens, gained the victory, (478 years before Chriſt).

Since *Timotheus* (who lived 90 years) died, (357 years before Chriſt).[70] ———

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[66] Pauſanias's Deſcription of Greece, by Taylor, vol. ii. book vi. chap. 19.—*Amalthæa*, daughter of Meliſſus, king of Crete, fed *Jupiter* with goats' milk. See more of the above horn, and of *Miltiades*, in *Lempriere's Claſſical Dictionary*.

[67] Pauſanias, book ix. chap. 12.

[68] *Athenæus*, lib. xiv. cap. 15. p. 637.—See *Monſignore Bianchini's De Tribus Generibus Inſtrumentorum*, &c. *tab.* 3. *fig.* 13, & 15. —A Lyre, on a Tripod, placed before the bull Apis, in the Iſiac tables.

[69] Joſephus (lib. 1. *con. Ap.*) aſſerts, that "*Homer* did not write his poem, but ſung it by heart, ſometimes one part, and ſometimes another; and that afterwards, the rhapſodiſts or ſingers did the ſame, not knowing it but only by memory. They at length ſet about writing it, and reduced it to a volume as we now have it." And it is to *Lycurgus* and *Piſiſtratus* that we are indebted for the preſervation of that valuable poem.——*Corinnus*, a diſciple of *Palamedes*, is ſaid to have been the firſt writer in verſe of the Trojan war; out of which *Homer* (as ſome ſay) took the ſubject for his Iliad: (*Claſſical Dictionary*.) ——"*Idæus*, ſurnamed *Rhodius*, from his country, the ſon of *Iſſus*, an Epic poet, who doubled all *Homer*'s works by inſerting his own verſes, line for line, yet keeping the ſenſe; he alſo wrote the affairs of *Rhodes* in 3000 verſes, as *Suidas* teſtifies:" (See *Theatrum Poetarum*, by *Ed. Phillips*.)

[70] The *Parian Chronicle*, or the Chronicle of the Arundelian Marbles, by Dr. Joſ. Robertſon; page 25, &c.

The oldeſt poets and muſicians, who are celebrated and claimed as theirs by the Greeks, ſuch as *Thamyris*, *Eumolpus*, *Linus*[71], *Orpheus*, and *Muſæus*, were all Thracians: the firſt of theſe poets was in ſo great a favour with the Scythians, on account of his ſkill in the art, as to be choſen their king[72].

Eumolpus, the ſon of *Muſæus*, flouriſhed next after the ancient *Orpheus*, whoſe diſciple he is ſaid by Suidas to have been; he wrote 3000 verſes, of which his poem of the myſteries of Ceres chiefly conſiſted.

Philamon the muſician (a ſon of Apollo) was the firſt inſtituter of the muſical chorus and dancing at the Temple of Delphi, as Plutarch informs us. The ancients had various kinds of choruſſes, ſuch as the *circular chorus*; *Chori Epicycli*, which were the choruſſes of tragedies. *Steſichorus* compoſed the *dithyrambic chorus*, which was ſung and danced round the altar, or ſtatue of Bacchus, during the worſhip of that god.

Arion, the lyric poet and muſician of Methymna, a diſciple of Alcman, is ſaid to have been the firſt beginner of dithyrambs, ſatyrs, and the chorus in tragedy; he flouriſhed in the 38th Olympiad, as *Suidas* affirms.

The performers of the odes, or full choruſſes, were multiplied at Athens in the time of *Æſchylus*, to fifty perſons: their number was afterwards reduced by law to fifteen[73]. *Agatho*, in his tragedy of the Myſians, is ſaid to have firſt introduced the *Cromatick Airs*: he flouriſhed about 400 years before Chriſt[74].

Amphion, and *Steſichorus* are ſaid to have inſtituted the lyric laws reſpecting muſic and poetry: alſo, *Terpander* (who flouriſhed about 665 years before Chriſt,) was the firſt who invented, or diſtinguiſhed the *modes* of lyric muſic by ſeveral names. *Ardalus*, and *Clonas*, ſoon after did the like for wind inſtruments[75].

Learning was much encouraged at Athens, and a public library built, about 526 years before Chriſt. "*He, who by his profeſſion gets beſt repute, and is reckoned the moſt ingenious in his way, ſhall have his diet in the* Prytaneum, *and be honoured with the higheſt ſeat.*"[76] The reſtoration of learning at Alexandria, and univerſal patronage offered to all learned men by *Ptolemy Phyſcon*, about 137 years before Chriſt.

Plato, ſpeaking of the muſic which remained in his time, of *Marſyas*, and of his diſciple *Olympus*, ſays, "that it was moſt divine, and adapted in a very peculiar manner to ſtir and affect the mind."[77] This teſtimony of *Plato*, who was himſelf a practical muſician, and lived at a time when muſic flouriſhed in an eminent degree, ought to have great weight. Again, Ariſtotle ſays, "that the compoſitions of *Olympus* raiſed an enthuſiaſm in the ſoul."[78] Laſtly, the muſic of *Olympus* was preſerved to the days of Plutarch, who ſays, it ſurpaſſed any muſic then known. Now, *Olympus* was at leaſt as old as *Orpheus*; and it was he who compoſed the *Curule* Song, which cauſed Alexander to ſnatch up his arms, while *Antigenidas* was performing it[79]. As to the effect of the ancient muſic in the time of *Plato*, and *Ariſtotle*, they both ſpeak of it in very ſtrong terms *.

The following *Epigram*, on the death of *Plato*, the muſician and poet, is extracted from Brunck's Anthologia:

"When *Orpheus* died, though mute with woe,
The Muſes fought their native ſky;
Plato detain'd a while below
The fleeting ſoul of Harmony.

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[71] *Linus*, the ſon of Apollo, is ſaid to have taught *Hercules* and his brothers *Melampus* and *Iphiclus* the lyre, and other arts.—*Eumolpus*, the ſon of Muſæus, flouriſhed about 1350 years before Chriſt.—Orpheus was the ſon of Œager, by the muſe Calliope, and flouriſhed about 1390 years before Chriſt.

[72] *Conon. Narr.* VII.

[73] Dr. Burney's Hiſt. of Muſic, vol. i. p. 164. "*Fifteen perſons ſhall go to the conſtitution of a tragic chorus.*" *Pollux. lib.* xiv. *cap.* 15.

[74] Plutarch's Sympoſiacks, part 8. queſtion 1ſt.

[75] Phillips's Theatrum Poetarum; and Plutarch on Muſic.

[76] *Ariſtophanes*, who flouriſhed about 434 years before Chriſt, was called the Prince of Ancient Comedy, as *Menander* was of the New.

[77] Plato, page 567.

[78] Ariſtotle, page 455.

[79] Plutarch, page 1133. and p. 335.——*Olympus* compoſed a *Nomos* for the ſage *Minerva*, in the Phrygian Harmony.

* Muſicians and Poets were numerous among the ancient Greeks; *Alcman* flouriſhed about 670 years B. C.; *Phrynis* flouriſhed about 438 years B. C.; *Steſichorus* flouriſhed about 486 years B C.; alſo, *Olen*, *Melampus*, *Alcæus*, *Sappho*, *Myrtis*, *Damon*, *Eunomus*, *Lamprus*, *Dioniſius*, *Olympiodorus*, *Phyliſtus*, *Thales*, *Ariſtoxenus*, *Simonides*, *Pamphus*, &c. were all celebrated muſicians.

But now ſince ruthleſs fate has torn
From thee, ſweet bard, your ſacred lyre,
In you a double loſs we mourn,
" A maſter's hand, a poet's fire."

The three primitive *modes* in the Grecian muſic, were the *Phrygian*, *Lydian*, and *Dorian*.

The character of the *Phrygian mode* was bold, vehement, and warlike; ſuitable for trumpets, pipes and cymbals, in order to animate the men to warlike achievements; and is ſaid to have been invented by *Marſyas*, (the ſon of Hyagnis of Celænæ in Phrygia,) a celebrated performer on the double flute, and who is generally deemed the inventor of that inſtrument: he flouriſhed about 1450 years before Chriſt.

The *Lydian mode* was pathetic, and doleful, and adapted to ſacred hymns, and funeral ſongs; according to Pliny, it was invented by *Amphion* [80], the ſon of Jupiter, and pupil of Mercury; (others ſay, by *Olympus*, the Myſian, a diſciple of *Marſyas.*) *Pindar* tells us, that the Lydian mode was uſed for the firſt time at the marriage of *Niobe*.

The *Doric mode*; its character was majeſtic, or a mixture of gravity and mirth; and is attributed to *Thamyris*, a famous muſician of Thrace [81]. *Plato* judged the *Doric* proper to preſerve good morals; and for this reaſon, that he permitted the uſe of it in his republic, and rejected the effeminate Lydian mode. Afterwards, the modes were increaſed to ſeven; and then to fifteen [82].

The ancient *Greek ſongs* were chiefly of three great claſſes, *religious*, *political*, and *moral*. Of the firſt claſs, *Athenæus* hath preſerved five; a hymn to *Pallas*, a hymn to *Ceres*, a hymn to *Apollo*, a hymn to *Pan*, and one to all the tutelar gods of *Athens*.

Of the ſecond claſs, the *political*, in which their *heroes* were celebrated, though not advanced to the rank of *gods*, the ſame author hath given us ſeveral; in which *Ajax*, *Talamon*, *Harmodius*, the heroes who fell at Leipſydrion; *Admetus*, the Olympic victors, and others, were celebrated at their private entertainments [83]. When the Athenians recovered their liberty, they rendered the higheſt honours to the memory of *Harmodius*, and *Ariſtogiton*. Statues were erected to them in the forum, about 512 years before Chriſt: and it was enacted, that their names ſhould be for ever celebrated at the feſtival of the *Panathenæa*. The poets eternized their glory by poems, and ſongs, which were ſung at banquets: one of the ſongs compoſed on that occaſion, hath been preſerved by *Athenæus*, and of which the following is a tranſlation:

" *I will wear my ſword covered with myrtle-branches, like* Harmodius *and* Ariſtogiton, *when they ſlew the tyrant, and eſtabliſhed equality of laws in Athens.*

" *Beloved* Harmodius! *thou art not dead: they ſay thou liveſt in the iſlands of the bleſſed: where is the ſwift-footed* Achilles, *and* Diomed, *the valiant ſon of* Tydeus?

" *I will wear my ſword covered with myrtle-branches, like* Harmodius *and* Ariſtogiton, *when they ſlew the tyrant* Hypparchus, *at the feſtival of the Panathenæa.*

" *May your glory be eternal, beloved* Harmodius, *beloved* Ariſtogiton! *ſince you have ſlain the tyrant, and eſtabliſhed equality of laws in Athens.*" [84]

Of the third, or *moral* claſs of ſongs, *Athenæus* hath likewiſe tranſmitted to us a collection. Of this kind we find one upon vanity and miſchief of riches; one upon prudence; one upon the comparative excellence of the goods of life; one upon friendſhip; one upon the choice of friends; and an admirable one on the force of virtue, by *Ariſtotle* [85].

Such being the nature of the old *Grecian ſongs*, and the whole nation having been prepared to perform and liſten to them with reverence by a correſpondent education; no wonder that the higheſt characters

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[80] See Homer's Odyſſey, with Notes, b. ii. ver. 261, & 262.

[81] Homer's Iliad, b. ii. ver. 594.; and b. v. ver. 599.

[82] " Let all the different airs and ſpecific kinds of muſic be obſerved, and each of them be made uſe of at its peculiar feſtival." This was an ancient law, whereby they who confounded the ſeveral kinds of muſic, being firſt convicted before the maſters of muſic, were liable to be puniſhed. But this practice was afterwards laid aſide. *Plutarch, lib.* iii. *De Legibus.*— " Sports exhibited in honour of *Neptune* are to be in the *Piræus*, graced with three dances performed in a ring, where the reward to them who come off beſt ſhall be ten μναῖ; to them whoſe performance is one degree below, eight; and ſix to the third victors." *Plutarch, on Lycurgus*, who flouriſhed about 884 years before the Chriſtian æra.

[83] *Athenæus, lib.* xv. Plutarch, *Symp. lib.* i. *q.* 1.

[84] *Athenæus, lib.* xv. *cap.* 15. *p.* 695.; and Travels of Anacharſis the younger into Greece, vol. i. introduction, and notes.

[85] *Athenæus, Deip. lib.* xv; and Dr. Brown on Poetry and Muſic.

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in the commonwealth bore a part in their performance at private entertainments: for their ſongs being enriched with the great and important ſubjects relative to their public ſtate, and being the *eſtabliſhed vehicle of religion, morals, and polity*, nothing could be more ſuitable to a high ſtation in the commonwealth, than a proficiency in this *ſublime* and *legiſlative art* [86].

The Greeks had likewiſe a kind of light and convivial ſongs, called *Scholia*, which were ſung to the lyre at feaſts; ſome attribute the firſt invention of them to *Terpander*, the lyriſt, who flouriſhed about 675 years before Chriſt. For this ſpecies of jovial ſongs, perhaps none was more eminent than *Anacreon*, the lyric poet, who flouriſhed about 554 years before Chriſt; and of his ſtyle of writing, the following tranſlation may ſerve as a ſpecimen:

ODE XLII.—*On Himſelf.*

When Bacchus, jolly god, invites,
In ſprightly dance my heart delights;
When with youths I drain the bowl,
The lyre can harmonize my ſoul:
But when, indulging amorous play,
I frolic with the fair and gay,
With hyacinthine chaplet crown'd,
Then, then the ſweeteſt joys abound;
My honeſt heart nor envy bears,
Nor envy's poiſon'd arrows fears;
By rankling malice never ſtung,
I ſhun the venom-venting tongue:
And at the jovial banquet hate
Contentions, battles, and debate:
When to the Lyre's melodious ſound
With *Phyllis* in the dance I bound,
The blooming Fair, the ſilver Lyre,
Should only dance and love inſpire:
Then let us paſs life's peaceful day
In mirth and innocence away [87].

In proceſs of time, a progreſſive ſeparation of the legiſlator and muſician, and of the ſeveral branches of the Bard's complex office, that of melody, dance, and ſong, took place: as *Linus* and *Orpheus* were the firſt, ſo *Pythagoras* and *Solon* ſeem to have been the laſt, who compoſed ſongs, and ſung them to the ſurrounding people. *Sacadas* is ſaid to have been the firſt who ſeparated muſic from poetry. Alſo, in the early ages of tragedy, the poet both acted, and ſung: but in the time of *Sophocles*, another ſeparation, parallel to the laſt, enſued; and the province of actor began to be diſtinct from that of poet. Soon after this, we find in a paſſage of *Plato*, that a ſeparation of the whole art of muſic, from its original proper ends, took place at Athens; and in the days of *Ariſtotle*, a general, and almoſt a total ſeparation, had taken place [88].

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[86] See the preceding page 6, &c.

[87] *Anacreon* eſteemed tranquillity the happieſt ingredient of life:

——————— "Life's rural ſcene,
"Sweet, ſequeſter'd, and ſerene." Ode 39. *The Works of Anacreon, &c. tranſlated by F. Fawkes.*

There were three ſorts of ſongs uſed at entertainments; of which, the firſt was ſung by the whole company joining in a chorus; the ſecond by all the company, in their turns; and the third, by ſome few, who were beſt ſkilled in muſic. See more in *Potter's Antiquities of Greece.*

[88] Dr. Brown's Diſſertation on Poetry and Muſic, page 133, &c.—There is a paſſage in *Plato's third Book of Laws*, wherein he complains of a licence beginning even in his time to the prejudice of the ſcience of muſic. Speaking of times paſt, "Our muſic" (ſays he,) "was then divided according to certain ſpecies, and figures thereof. *Prayers to the gods*, were one ſpecies of ſong, to which they gave the name of *hymns:* oppoſed to this was another ſpecies, which in particular might be called *Threni;* another, *Pæones;* and another, the birth of *Dionyſius*, which I hold to be the *Dithyrambus:* there were alſo *Citharædic nomi*, ſo called, as being ſtill another ſong. Theſe, and ſome others, being preſcribed, it was not allowable to uſe one ſpecies of *melos* for another.—But afterward, in proceſs of time, the Poets firſt introduced an unlearned licence, being poetic by nature, but unſkilled in the rules of the ſcience, trampling upon its laws, over attentive to pleaſe, mixing the *Threni* with the *hymns*, and the *Pæones* with the *Dithyrambi*, imitating the muſic of the *flute*, upon the *Cithara*, and confounding all things withal."— *Sir Francis Haſkins Eyles Stiles's Explanation of the Modes or Tones in the Ancient Græcian Muſic*, page 43.

Plato would not have poets ſuffered to ſhew their compoſitions to any perſon, till the magiſtrates, and others appointed by law to reviſe and judge of them, had ſeen and approved of them. *Plato de Legibus, lib. 7. p.* 801. See forward, note 94, in page 19.

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The Grecians boaſt of their famous mountain *Helicon*, the prime ſeat of *Apollo* and the *Muſes*.[89] Pauſanias informs us, that *Helicon* excels all the mountains in Greece, for the goodneſs of its ſoil, the multitude of trees with which it is adorned, as well as for its odoriferous plants and flowers, and delicious fruits which it yields. Likewiſe, they ſay, that *Ephialtus* and *Otus* conſecrated this mountain to the *Muſæ*, or Muſes, and were the firſt that ſacrificed to theſe divinities in *Helicon*. The ſons of *Aloeus* were of opinion, that at firſt there were only three *Muſes*, and thoſe they called *Melete*, *Mneme*, and *Aoide*; which ſignify *Meditation*, *Memory*, and *Singing*: but, that in after times, *Pierus* the Macedonian came to Theſpia, and ordered that nine *Muſes* ſhould be worſhipped by the names which they ſtill retain.[90]

"The MUSES were *originally* only *ſingers* and *muſicians*, in the ſervice of *Oſiris*,[91] or the great Egyptian Bacchus, under the inſtruction and guidance of his ſon *Orus*; but in ſucceeding times they were called the daughters of *Jupiter*, and *Mnemoſyne*.

The *Muſes* are ſaid ſeverally to preſide over ſome art or ſcience, as *muſic*, *poetry*, *dancing*, *aſtronomy*, &c. By ſome they are called virgins, becauſe the virtues of education appear unalterable: they are called *Muſes* from a Greek word Μυω, μυεω; which ſignifies to explain myſteries, becauſe they have taught things the moſt curious and important to know, and which are above the comprehenſion of vulgar minds. Each of their names is ſaid to include ſome particular allegory; *Clio*, for inſtance, has been thus called, becauſe thoſe who are praiſed in verſe, acquire immortal fame: *Euterpe*, on account of the pleaſure accruing to thoſe who hear learned poetry: *Thalia*, implies for ever flouriſhing: *Melpomene*, that her melody inſinuates itſelf into the inmoſt receſſes of the ſoul: *Terpſichore* marks the pleaſure which thoſe receive who are verſed in the liberal arts: *Erato* ſeems to indicate that the learned command the eſteem and friendſhip of all mankind: *Polyhymnia*, that many poets are become immortal by the number of hymns which they have addreſſed to the gods: *Urania*, that thoſe whom ſhe inſtructs, elevate their contemplations and celebrity to the heavens and the ſtars: and, laſtly, the exquiſite voice of *Calliope* has acquired her that appellation, as the inventreſs and guardian of eloquence and rhetoric.

An epigram of *Callimachus* gives the attributes of the Muſes in as many lines.

Calliope the deeds of heroes ſings;
Great *Clio* ſweeps to hiſtory the ſtrings;
Euterpe teaches mimes their ſilent ſhow;
Melpomene preſides o'er ſcenes of woe;
Terpſichore the flute's ſoft pow'r diſplays;
And *Erato* gives hymns the gods to praiſe;
Polyhymnia's ſkill inſpires melodious ſtrains;
Urania wiſe, the ſtarry courſe explains;
And gay *Thalia*'s glaſs points out where folly reigns.

This epigram does not, however, exactly correſpond with the ideas of other poets, or of the ancient painters, in characteriſing the attributes of the Muſes. Among the capital pictures dug out of Hercu-

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[89] *Helicon* is a mountain of Bœotia, on the borders of Phocis; it was ſacred to the Muſes, who had there a temple. The famous fountains, *Hyppocrene* and *Aganippe*, flowed from this mountain. *Strabo*, 8. *Pauſanias*, 9. c. 28, &c.

The celebrated *Parnaſſus* is alſo a mountain of Phocis, ſacred to the *Muſes*, to *Apollo*, and *Bacchus*; it is one of the higheſt mountains of Europe; and on which the famous city of *Delphi* was ſituated.

Caſtalia is a fountain of *Parnaſſus*, ſacred to the Muſes: the waters of this fountain were cool and excellent, and they had the power of inſpiring thoſe that drank of them with the true fire of poetry. *Virgil's Georgics* 3. ver. 293.

Pindus is a mountain between Theſſaly, Macedonia and Epirus; which alſo was celebrated as being ſacred to the Muſes, and to Apollo. The mountain *Olympus*, in Macedonia and Theſſaly, the reſidence or court of *Jupiter*, is ſaid to be *one mile and half in perpendicular height*. The famous ſtatue of *Olympian Jupiter*, carved in ivory with the greateſt art by *Phidias*, was placed in the temple of the city of Olympia, and was of ſuch prodigious ſize, that it was reckoned one of the ſeven wonders of the world: *Pliny*, lib. 36. c. 3.: and *Pauſanias*, vol. 2. book 5. chap. 8, and 11.

[90] Pauſanias's Deſcription of Greece, by Taylor; book ix. chap. 28, and 29.

In proportion as improvement was made in the art of verſification, its characters and effects were perſonified, the number of the Muſes increaſed, and the names they now received referred to the charms of poetry, its celeſtial origin, the beauty of its language, the pleaſure and gaiety it inſpires, the ſong and the dance which add to it new charms, and the glory with which it is crowned. Afterwards were aſſociated with them the Graces, whoſe employment it is to embelliſh poetry, and love which is ſo frequently its object. *Heſiod's Theogony*, ver. 1250, &c.

[91] Sir Iſaac Newton tells us, that the ſinging women of *Oſiris* were celebrated in Thrace by the name of the *Muſes*, and that the daughters of *Pierus*, a Thracian, imitating them, were celebrated by the ſame name.

laneum, are portraits of Apollo, and the Muſes, his companions: from which engravings have been publiſhed in the 2d volume of *Le Pitture Antiche d'Ecolano.*

Portrait I. The god is ſeated on a throne, with a *Cithara* of eleven ſtrings in his left hand, in the character of *Muſagetes*, or conductor of the Muſes.

II. *Clio*, ſeated, her head crowned with laurels; in her left hand ſhe holds an open volume, in which ſhe appears to be reading. On the outſide is written ΚΛΕΙΩ. ΙCΤΟΡΙΑΝ: *Clio, the Hiſtorian.* At her feet are ſix other rolls, or antique volumes, incloſed in a cylindrical caſe.

III. The picture of *Euterpe* had been ſo much injured by time, that it could not be engraved. But the poets uſually gave her *the flute*, as her ſymbol.— *Dulciloquos calamos Euterpe flatibus urget. Auſon. Idyl.* 20.

IV. ΘΑΛΕΙΑ ΚΩΜΟΔΙΑΝ. *Thalia the comedian*, with a comic maſk in her left hand.

V. ΜΕΛΠΟΜΕΝΗ ΤΡΑΓΩΔΙΑΝ. *Melpomene, the protectreſs of Tragedy*, with a tragic maſk in her left hand.

VI. ΤΕΡΨΙΧΟΡΗ ΛΥΡΑΝ. *Terpſichore the lyriſt.* The inſtrument which ſhe holds is ſmall, and has but *ſeven ſtrings.* The belly of it is in a round form. It is diſputed whether this lyre is the ſame as the *Cithara*, or *Teſtudo.* The belly and ſides are ſomething like thoſe of the latter. But whatever name this kind of inſtrument had in earlier times, there can be no doubt of *Lyre* being the general appellation for it when it was painted.

VII. ΕΡΑΤΩ ΨΑΛΤΡΙΑΝ. *Erato* with a *pſaltery*, or long lyre of *nine ſtrings.* This inſtrument is more than twice the length of that in the hand of *Terpſichore.* The muſe holds a plectrum in her right hand, and ſeems playing with the fingers of her left *.

VIII. ΠΟΛΥΜΝΙΑ ΜΥΘΟΥC. *Polyhymnia the fabuliſt.* She is repreſented as the patroneſs of Mimes, with her finger on her mouth, in token of ſilence. The painter differs in characteriſing this muſe from moſt of the poets and mythologiſts, who make her the inventreſs of hymns to the gods. However, there are etymologiſts, among whom are *Plutarch* and *Nonnus*, who derive her name from Μνημη, *tradition*, alluding to the fables and tales of antiquity which the Mimes and dancers uſually made the ſubjects of their performance. *Nonnus Dionyſ.* V. v. 104, *et ſeq.* ſays,

Sweet *Polyhymnia*, ſee advance,
Mother of the graceful dance:
She who taught th' ingenious art,
Silent language to impart:
Signs for ſentiments ſhe found,
Eloquence without a ſound:
Hands loquacious ſave her lungs,
All her limbs are ſpeaking tongues.

IX. *Urania*, with a globe in her hand, as the patroneſs of aſtronomy.

X. ΚΑΛΛΙΟΠΗ ΠΟΙΗΜΑ, *Calliope the poeteſs;* with a roll of paper, or volume in her hand, as the Muſe who preſides over heroic verſe, or epic poetry. The author of the famous epigram in the *Anthologia*, juſt quoted, ſays, "*Calliope* th' heroic canto found."

The ancients had numberleſs ingenious and fanciful ideas concerning the muſes: *Fulgentius* informs us, from the teſtimony of various ancient authors, that *Apollo* was painted with a *Cithara* of *ten ſtrings*, as a ſymbol of the union of the God with the nine Muſes, and to ſhew that the human voice is compoſed of *ten parts;* of which the four firſt are the front *teeth*, placed one againſt the other, ſo uſeful for the appulſe of the tongue, in forming ſounds, that, without any one of them, a whiſtle would be produced inſtead of a voice; the fifth and ſixth, are the two *lips*, like cymbals, which by being ſtruck againſt each other, greatly facilitate ſpeech; the ſeventh is the *tongue*, which ſerves as a plectrum to articulate ſounds; the eighth is the *palate*, the concave of which forms a belly to the inſtrument; the ninth is the *throat*, which performs the part of a flute; and the tenth the *lungs*, which ſupply the place of a bellows.

Pythagoras, and afterwards *Plato*, make the muſes the ſoul of the planets in our ſyſtem; from whence the imaginary muſic of the ſpheres." [92]

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* "Love firſt invented verſe, and form'd the rhime,
"The motion meaſur'd, harmoniz'd the chime."——*Dryden.*

[92] The compariſon and union of the elements of aſtronomy and muſic are of much higher antiquity than the time of *Pythagoras*, if the hymn to *Apollo*, which is attributed to *Orpheus*, be genuine. See more, in *Dr. Burney's* admirable *Hiſtory of Muſic*, vol. i. p. 291, &c.

Heathen rites, or mythologic ceremonies, being the primitive adoration of different nations, were tranſmitted down by verbal tradition from the remoteſt periods: Religion has always been the principal mark of a civilized people; and even the Greeks could not be ſaid to be thoroughly reclaimed from barbarity, till they were initiated in the *Cabiric myſteries*, (or worſhip of the twelve great Gods,) by the Pelaſgians of Samothrace.[93] Notwithſtanding the Chriſtian Religion having happily ſuperſeded idolatry and ſuperſtition ſo long, in moſt civilized countries, ſtill we find many veſtiges of the former remaining to this day; that is, Feſtivals, and other cuſtoms; poetical Hiſtories, or Hymns, Songs, Tunes, and Dances.[94] Several of the *Airs* in this collection are of that deſcription; and, without doubt, ſome of them are of great antiquity, or at leaſt they commemorate, or have an alluſion to, ſome of the principal events that are recorded in the Grecian Hiſtory.

Beſides, we have the authority of *Monſ. De Guys*, who was of this opinion; and ſays, "The *Greeks* have ſome Dances expreſſive of their national character, which muſt be of very ancient extraction, and, as it were, hereditary to them."—— "The Dances peculiar to the country where the feaſts were celebrated, and which retraced any conſiderable or famous event, have had a duration more protracted than the reſt."——In another place, the ſame author tells us; "The *Labyrinth* is now no more, but the *Dance* it gave birth to exiſts in its priſtine ſtate of excellence*." Alſo, "the *Candian dance*, and the *Wallachian dance*, are of very ancient date in the countries from whence their names are borrowed. The *Arnautic* is another very ancient dance, as well as the *Pyrrhic*, and both peculiar to the army."[95]

Signior *Tartini*, in his Treatiſe on Muſic and Harmony, has touched upon the ſubject of national muſic, ſo appropriate to this ſubject, that I ſhall inſert his paſſage, which is as follows: "Wherever there is muſic, (and muſic there is, of ſome ſort or other, in every nation,) it is never found without dancing. This is a key to diſcover and deduce movements, and muſical breaks, relative to the diverſity of people; nor is there any danger of being led into an error by attending to it, as it is the very language of nature. From hence ariſes that conſtancy, for ages, in the uſe of the ſame kind of dance, adopted by each nation reſpectively, to ſuch a degree, that at laſt, Dances get their name from the Nation where they are practiſed. In each of theſe dances, we ſhall infallibly find the phyſical movements correſponding with the long and ſhort ſyllables, and metrical feet; it is ſufficient to obſerve and make uſe of them, which is no difficult matter."[96]

At the ſame time it muſt be obſerved, that the words of the moſt ancient hymns, and ſongs, are much better preſerved than the melodies, which they uſed to be ſung to; becauſe, the uſe of letters was much

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[93] Theſe are the *twelve* confederate *Gods*, the *penates* of Jupiter, who were eminent above others, of extraordinary authority and renown: whoſe names *Ennius* compriſes in a diſtich.

Juno, Veſta, Minerva, Ceres, Diana, Venus,
Mars, Mercury, JUPITER, *Neptune, Vulcan, Apollo.*

Theſe *twelve Gods* were believed to preſide over the *twelve months*; to each of them was allotted a month: January to *Juno*; February to *Neptune*; March to *Minerva*; April to *Venus*; May to *Apollo*; June to *Mercury*; July to *Jupiter*; Auguſt to *Ceres*; September to *Vulcan*; October to *Mars*; November to *Diana*; and December to *Veſta*. They likewiſe preſided over the twelve celeſtial ſigns.

* *Virgil*, in his 5th *Æneid*, gives the following deſcription of the Labyrinth:

"And, as the *Cretan Labyrinth* of old,
With wand'ring ways, and many a winding fold,
Involv'd the weary feet, without redreſs,
In a round error, which deny'd regreſs;
Not far from thence he grav'd the wondrous maze;
A thouſand doors, a thouſand winding ways."———*See the Muſic, in page* 7, 8, 9, & 10.

[94] There is a remarkable paſſage cited by *Athenæus*, out of Ariſtoxenus, p. 632, which is as follows: "I and a few others, recollecting what muſic once was, and conſidering what it now is, as corrupted by the theatre, act like the people of *Poſidonium*, *who annually celebrate a feſtival after the Greek manner, in order to keep up the memory of what they once were*; and before they depart, with tears deplore the barbarous ſtate they are brought into by the *Tuſcans* or *Romans*." This is a convincing proof that muſic muſt have been carried to a great degree of perfection as early as the time of *Plato*, and *Ariſtotle*.

[95] Sentimental Journey through Greece, by Monſ. *De Guys*, vol. i. let. xiii. Likewiſe, the *Cretan Dance* is mentioned in Homer's Odyſſey, book iv. note 5.—*Iliad*, book xvi. ver. 746.—And book xiii. note to ver. 797. See the Muſic of the abovementioned Airs, in pages 4, 5; 7, 8, 9, 10; 14, 15; 18, 19, &c.

[96] *Principles and Power of Harmony*, by Benjamin Stillingfleet, Eſq. page 98, &c.; which book is a tranſlation, with additional notes by that gentleman, of *Tartini's Scienza dell Armonia*.

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earlier known, than the art of writing muſical characters, or notes; therefore, the old national Tunes of different Countries have generally deſcended to us only by tradition, until about the eleventh century; when *Guido Aretine*, of Tuſcany, improved the Greek and Latin *Diagram*, and introduced the ſtave of five lines; upon them and their intermediate ſpaces he marked his points, or notes, and ſo formed the *Gamut*, or muſical ſcale. About the end of the eleventh century, one *Franco*, who wrote *Cantus Menſurabilis*, deviſed further improvements in the muſical notation. Likewiſe, about the year 1330, *John De Muris* invented, and improved the various characters of notes, which expreſſed the different proportions of time, or lengths of every note.[97] The ancient Grecians, and other muſical writers of antiquity, were ſo myſterious and perplexed, that very little uſe could be made of their muſical characters,[98] prior to the time of *De Muris*, who perfected the art of noting muſic, ſo as to be intelligible. Even then, for want of bars to divide the time, muſical notation was ſtill defective, and which does not appear earlier than about the year 1574; and it was ſome years after that, before the uſe of bars became general. This laſt improvement is conjectured to have been invented by Henry Laws.[99]

The repreſentation of *the Dance of Ariadne*, in bas-relief of white marble, is mentioned as a work of great celebrity by Homer,[100] and tranſlated in ſo animated and natural a manner by Mr. Pope, that I am induced to inſert it here.

" A figur'd dance ſucceeds: ſuch once was ſeen
In lofty *Gnoſſus*,[101] for the *Cretan* queen,
Form'd by *Dædalean* art. A comely band
Of youths and maidens, bounding hand in hand;
The maids in ſoft cymarrs of linen dreſt;
The youths all graceful in the gloſſy veſt;
Of thoſe, the locks with flow'ry wreath inroll'd,
Of theſe, the ſides adorn'd with ſwords of gold,
That glitt'ring gay, from ſilver belts depend.
Now all at once they riſe, now all deſcend,
With well-taught feet: now ſhape, in oblique ways,
Confus'dly regular, the moving maze:
Now forth at once, too ſwift for ſight they ſpring,
And undiſtinguiſh'd blend the flying ring:
So whirls a wheel, in giddy circle toſt,
And rapid as it runs, the ſingle ſpokes are loſt.
The gazing multitudes admire around;
Two active tumblers in the centre bound;
Now high, now low, their pliant limbs they bend,
And gen'ral ſongs the ſprightly revel end."

See the Muſic in pages 4 & 5.

97 Graſſineau's Muſical Dictionary; and Sir John Hawkins's Hiſtory of Muſic, vol. i. It is ſaid, that muſical *ſtaves* were in uſe before *Guido.—Walter Odington*, a monk of Eveſham, wrote *De Speculatione Muſices*, in ſix books, about the year 1240: See Hawkins's Hiſtory, vol. ii. p. 40, and 200.

98 " At the end of a Greek edition of the aſtronomical poet, *Aratus*, called *Phænomena*," ſays Dr. Burney, " and their *Scholia*, publiſhed at Oxford in 1762; the anonymous editor, ſuppoſed to be Dr. John Fell, among ſeveral other pieces, has enriched the volume with *three Hymns*, which he ſuppoſed to have been written by a Greek poet, called *Dionyſius*; of which the firſt is addreſſed to the Muſe, *Calliope*, the ſecond to *Apollo*, and the third to *Nemeſis*; and theſe Hymns are accompanied with the notes of ancient muſic, to which they uſed to be ſung." Likewiſe, Dr. Burney has given a part of the firſt Pythian Ode of Pindar, with the original muſic belonging to it; and he makes the following remark: " I know not whether juſtice has been done to theſe melodies; all I can ſay is, that no pains have been ſpared to place them in the cleareſt and moſt favourable point of view: I have tried them in every key, and in every meaſure that the feet of the verſes would allow; I have even inverted the order of the notes, but without being able to augment their grace and elegance: and yet, with all the advantage of modern notes and modern meaſures, if I had been told that they came from the Cherokees or the Hottentots, I ſhould not have been ſurpriſed at their excellence. There is muſic, which all mankind in civilized countries would allow to be good: but theſe fragments are certainly not of that ſort." *Dr. Burney's Hiſtory of Muſic*, vol. i. page 89, &c. and page 106. Alſo, Specimens of the ancient Greek Notation, &c., may be ſeen in Hawkins's Hiſtory of Muſic, vol. i. page 46, 47. 52, &c. p. 390. and 429. And there are ſeveral Greek manuſcripts in the *Britiſh Muſeum*.

99 Henry Laws publiſhed his Airs and Dialogues in 1653: ſee Hawkins's Hiſt. of Muſic, vol. iii. p. 518.

100 Homer's Iliad, book xviii.

101 *Pauſanias*, in book ix. c. 40. ſays, at *Gnoſſus* they have preſerved that ſpecies of dance, mentioned by Homer, and which Dædalus invented for Ariadne. See alſo *the dance upon Achilles's ſhield*, deſcribed in Homer's Iliad, book xviii. ver. 569, &c.

The

The *Pyrrhic Dance* was firſt invented in Crete, by *Pyrrhus* * the ſon of Achilles, (one of the prieſts of Cybele, and King of Epirus, who flouriſhed about 260 years before Chriſt,) as a preparative of youth to martial achievements. The dancers wore the warlike dreſs, which was a ſhort light looſe jacket, that deſcended only to the knee, and was faſtened with a girdle that went twice round the waiſt; they wore alſo the buſkin, and were completely armed, and imitated various military evolutions to the ſound of inſtruments. "The *Lacedemonians* and *Cretans*," ſays *Libanius*, "cultivated dancing with the utmoſt ardour: they conſidered it as a neceſſary exerciſe enjoined by the laws; and it was almoſt as diſhonourable to neglect it, as to quit their poſt in the day of battle." [102] The Lacedemonians trained up their youth in this ſort of exerciſe from five years of age, for the ſake of increaſing their ſtrength and agility of body, as the beſt means of rendering them invincible in war. They danced it in armour, and with weapons on horſeback, as *Solinus* records. [103] Alſo, one of the Spartan poets ſays,

"*Our ſports prelude to war, and muſic's charms*
"*Inſpire deliberate valour to our arms.*"

According to another account, the Athenians had a certain dance, called *Pyrrhichia*, performed by young boys in armour, in imitation of *Minerva*, who in triumph over the vanquiſhed ſons of *Titan*, danced in that manner. *Monſ. De Guys* informs us, that the *Pyrrhic Dance* is ſtill in vogue with the Turks and Thracians: they arm themſelves with bucklers and ſhort ſwords, and jumping lightly to the ſound of flutes, make paſſes at each other with great ſwiftneſs and agility, parrying alſo with no leſs dexterity. The Romans, who were heirs of the Greek politeneſs, had alſo the Pyrrhic Dance: It is recorded of the Emperor *Adrian*, that he often gave that kind of dance (with other games) in the great circus, for the entertainment of the people, which was performed by men, as well as women, who were armed with ſwords of box, inſtead of iron. [104] *See the Muſic in page* 14, & 15.

I ſhall not forbear to mention that admirable *gem* of King *Pyrrhus*, called *Agata*, *Achates*, or Agate, wherein was a vein repreſenting *Apollo playing on his lyre, in the middle of the choir of the Nine Muſes*, as Pliny tells us. [105] Likewiſe, Solinus, and others, make mention of this incomparable jewel of King *Pyrrhus*, who made war againſt the Romans: [106] but *Mardebanus* deſcribes it thus;

Pyrrhus his King an Agate had ſo fine,
It held engraven all the Muſes Nine;
Apollo ſtanding in the tuneful choir,
And ſweetly touching his melodious lyre. [107]

There was a curious *Cornelian* in the cabinet of the King of France, known under the name of *Michael Angelo's Seal*, or ring; which is thought to have been engraven by *Pyrgoteles*, a celebrated engraver on gems, in the time of Alexander the Great: *it repreſents the vintage, in the ancient manner*; and of which I have got a print, engraved by *Picart*, in 1709.

It

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* There is an *Alto Relievo* in an oval of *Pyrrhus*, which has a ſplendid aſpect, as of a very large gem; the face is porphry. See the Deſcription of Wilton Houſe, plate 18. and page 58.

[102] Diodorus, lib. v.—Strabo, lib. x.—*Libanius, Orat. pro Saltatoribus.*—— Some ſuppoſe the *Curetes* to have been the firſt inſtitutors of military dances; and it is ſaid that *Thales* compoſed ſome Airs of that kind, or adapted new muſic to the Pyrrhic dance.

[103] See *Philoſtratus's Life of Apollonius*, lib. i. c. 22.— *Jul. Pollux*, lib. iv. c. 13.; and *Dion. Hal.* lib. vii. c. 13.— Homer's Iliad, book vii. ver. 290. and book xvi. ver. 746.

[104] Manners and Cuſtoms of the Romans.

[105] *Pliny*, firſt chapter of the 37th book.

[106] *Solinus*, 2d chapter: Alexander ab Alexandro, lib. 2.; and *Raderus's* Commentary on the 12 Epigr. in the 4th book of *Marſhal.*

[107] *Ariſtomenes* of Meſſina, paſſing through *Caria*, was ſurpriſed to ſee all the girls of the country aſſembled in that town, dancing and ſinging at a feſtival, in honour of *Diana*. *Pauſanias* tells us, that the dance of the *Carians* was engraved on *Clearchus's* famous ring. *Pauſanias*, T. 1. p. 300.——There is a remarkable *Anecdote* told of *Polycrates* the Proſperous, King of Samos, who flouriſhed about 518 years before Chriſt: he was adviſed by *Amaſis*, King of Egypt, to chequer his enjoyments, by relinquiſhing ſome of his moſt favourite objects. *Polycrates*, alarmed at theſe reflections, however, reſolved to fortify his happineſs by a ſacrifice, which would coſt him ſome moments of chagrin. He wore on his finger a very beautiful emerald, ſet in gold, on which *Theodorus* the Samian had engraven a lyre, and it was the more valuable, as the art of engraving gems was then only in its infancy among the Greeks: he went on board a galley, ſailed out at ſome diſtance from the coaſt, and threw his favourite ring into the ſea. The voluntary loſs of ſo precious a gem, afflicted him for ſome time; but, in a few days afterwards, he received as a preſent, a large fiſh, in the belly of which the ſaid jewel was again miraculouſly found:

It was cuſtomary among the ancient Grecians, to have a muſician on board their veſſels, who, by the harmony of his voice and inſtrument, raiſed the ſpirits of the rowers, when weary with labour and ready to faint, as we read in *Statius* [108].

Againſt the maſt the tuneful Orpheus ſtands,
Plays to the weary'd rowers, and commands
The thought of toil away.———

Perhaps the chief uſe of that muſic was to direct the rowers, that they, *keeping time* therewith, might proceed in a regular and conſtant motion, leſt, by an uncertain impulſe of their oars, the courſe of the ſhip ſhould be retarded. [109] Hence *Flaccus*, in his Argonautics:

His notes direct how every oar ſhould ſtrike,
How they ſhould order keep.———

Silius alſo ſpeaks to the ſame purpoſe:

One ready ſtands to ſing a charming ſong
Unto the ſeamen as they row along,
Whoſe lively ſtrains a conſtant movement keep,
And ſhow when ev'ry oar ſhould bruſh the deep,
Who, as the beaten water ſtill reſounds,
Applauds their labour with his voice [110].———

Without doubt, the *Nautical Air*, or Boatſwain's Song, in page 11 of the Muſic, ſeems to be a tune of the ſame deſcription; as well as the favourite ſong of the Boatmen at Zante, in page 6.

Plutarch, in his Morals, informs us, that *Philomelus*, the tyrant of the Phocians, gave the crown of the Gnidians to *Pharſalia*, a famous female dancer of *Galliards*; therefore, it appears that the term *Galliard*, or that ſpecies of dance, is very ancient. See a *Galliarda*, in page 11.*

Having concluded the principal Documents I intended to bring forward, relative to the ancient Muſic, Muſicians, and Poets among the Grecians, for the purpoſe of illuſtrating their National Songs, and Melodies: I muſt now beg leave to refer my readers to the *Seven ancient Authors, who have profeſſedly written upon the* THEORY OF GREEK HARMONICS; whoſe works have been collected by the learned *Marcus Meibomius*, who has given an edition of them in Greek, with a Latin tranſlation, and notes. [*Amſterdam*, 1652, *Elzev.*]

Ariſtoxenus, a diſciple of *Ariſtotle*, the moſt ancient of theſe, has written three books, which he calls *The Elements of Harmonics*.

Euclid, the author of the Elements of Geometry, has written *An Introduction to Harmonics*.

Nichomachus, *A Compendium of Harmonics*; wherein he promiſed to explain himſelf more fully in his *Commentaries*. If he performed his promiſe, the loſs of that work, among the ſeveral loſſes of the works of antiquity, muſt be regretted.

Alypius has written *An Introduction to Muſic*, and gives the various ſigns, or characters by which the different degrees of time were marked, peculiar to the ſeveral modes.

Gaudentius, the philoſopher, a favourer of the Pythagorian doctrine, has written *An Introduction to Harmonics*; in which he treats of the *two Diagrams*, the *Ratio*, and *Intervals*.

Bacchius, ſenior, has written a ſhort Introduction on *the Art of Muſic*, by Queſtion, and Anſwer.

Ariſtides Quintilianus, treats both of the *Harmonica* and *Rythmica*.

Theſe Seven Authors may be divided into two ſects; the one following *Pythagoras*, in determining the difference of ſounds, in muſical intervals, by the *Ratio*; by which is diſcovered the exact magnitude of each interval, conſonant, or diſſonant: the other, in oppoſition to the *Ratio*, making the *Ear* the ſupreme judge, as being more immediately concerned in the perfection of all muſical intervals, and their ſucceſſion.

(*Pauſanias*, lib. viii. c. 14. *Herodotus*, lib. iii. c. 39, 40; and 122. *Strabo*, 14.) It is worthy of remark, with what care the *Romans* preſerved the relics of antiquity. In the Temple of Concord at *Rome*, a gem was ſhewn, which was ſaid to be the famous emerald ring of *Polycrates*; it was kept in a golden box, and was a preſent from *Auguſtus*.—*Herodotus*, lib. iii. c. 41; and *Anacharſis the Younger's Travels into Greece*, vol. 6. chap. 74, and notes.

[108] Thebaid, V. ver. 343.

[109] Maximus Tyrius Diſſert. xxiii.

[110] Silius, lib. vi. ver. 361.: and Potter's Antiquities of Greece, vol. 2. book iii. chap. 19.

* For further particulars of the Turkiſh Muſic, I muſt refer my reader to *Litteratura Turcheſca dell' Abate Giambatiſta Toderini. Tome* I. *p.* 222.

I ought

I ought not to omit to mention, *Philodemus De Muſicâ*, in four books; which was printed at the Royal Preſs at Naples, in 1793, from the original Greek manuſcript found in the ruins of *Herculaneum*, and now preſerved in the Royal Muſeum at *Portici*, in Italy. ‡

Of Engliſh authors who have written on the ſcience of Greek Muſic: ſee *An Explanation of the* MODES *or* TONES *in the Ancient Græcian Muſic, by Sir Francis Haſkins Eyles Stiles, Bart.* 1761. Quarto.

Of the various GENERA, *and* SPECIES *of Muſic among the Ancients, with ſome Obſervations concerning their* SCALE, *by Dr. Pepuſch, and publiſhed in the Philoſophical Tranſactions for* 1746, *&c.*

A Letter to Mr. *Aviſon concerning the Muſic of the Ancients, by Dr. Jortin.*

An Illuſtration of the GRECIAN HARMONICA, in two Parts, by *John Keeble.* Quarto. 1784.

Dr. Burney's General Hiſtory of Muſic; *&c.*——

The following curious ſpecimen of the wiſdom of the ancients perhaps may not be unacceptable to the reader.——*Thales*, the Mileſian, *one of the Seven wiſe Men of Greece*, being aſked, What was the oldeſt thing? he anſwered, "*God*; becauſe he had no beginning." Being aſked, What was the handſomeſt thing? he replied, "the World, which nothing can excel; becauſe it is the work of God." Being aſked, What was the largeſt thing? he anſwered, "Space; becauſe it comprehends every thing beſides." What was the moſt quick? he ſaid, "the Mind; becauſe it runs over the univerſe." What was the moſt irreſiſtible? he anſwered, "Neceſſity, or Fate; beeauſe it baffles all counter deſigns." What was the wiſeſt thing? he ſaid, "Time; becauſe it invents every thing." What was the moſt convenient? he ſaid, "Hope; for when all other things fail, that remains ſtill." And further, being aſked, What was the beſt thing? he anſwered, "Virtue; becauſe, without it, nothing, that is good, can be ſaid, or done."——The ancients had theſe in the manner of *Ænigmas*.[111]

EPIGRAMS OF THEOCRITUS, *tranſlated from the Greek.*

Offerings to the MUSES *and* APOLLO.

Some of theſe are a true model of the ruſtic ſweetneſs, and delicate ſimplicity of the ancient Greek Epigrams.

"This wild thyme, and theſe roſes, moiſt with dews,
Are ſacred to the Heliconian Muſe;
The bay, *Apollo*, with dark leaves is thine;
Thus art thou honour'd at the Delphic ſhrine;
And there to thee this ſhagg'd he-goat I vow,
That loves to crop the pine-tree's pendant bough.

The CONCERT.

Say, wilt thou warble to thy double flute,
And make its melody thy muſic ſuit?
Then, by the Nymphs I ſwear, I'll ſnatch the quill,
And on the rural lyre eſſay my ſkill:
The herdſmen, *Daphnis*, on his reed ſhall play,
Whoſe ſprightly numbers make the ſhepherds gay:
Faſt by yon rugged oak our ſtand we'll keep,
And rob th' Arcadian deity of ſleep.

On a TRIPOD *dedicated to* BACCHUS *by* DEMOTELES.

Demoteles, who near this ſacred ſhrine
This tripod plac'd, with thee, O god of wine!
Whom blitheſt of the deities we call,
In all things prov'd, was temperate in all:
In manly dance the victory he gain'd,
And fair the tenor of his life maintain'd.

An OFFERING *to* PAN.

Daphnis the fair, who with bucolic ſong,
And paſt'ral pipe could charm the liſt'ning throng,
To *Pan* preſents theſe emblems of his art,
A fawn's ſoft ſkin, a crook, and pointed dart,
Three rural pipes, adapted to his lip,
And for his homely food a leathern ſcrip.

To THYRSIS, *on the Loſs of his* KID.

What profit gain you, wretched *Thyrſis*, ſay,
Thus, thus to weep and languiſh life away?
Loſt is your fav'rite kid; the wolf has tore
His tender limbs, and feaſted on his gore:
Your very dogs exclaim, and cry, "What gain,
When neither bones, nor aſhes now remain?"

EPITAPH *on the Poet* HIPPONAX.

Old *Hipponax* the ſatiriſt lies here;
If thou'rt a worthleſs wretch, approach not near:
But if well bred, and from all evil pure,
Repoſe with confidence, and ſleep ſecure.[112]

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‡ *Laſſus Hermionenſis*, one of the ſeven wiſe men of Greece, is ſaid to have been the firſt author who wrote on Muſic; he flouriſhed in the time of *Darius Hyſtaſpis*, about 500 years before Chriſt: A Hymn to Ceres, and ſome other fragments of his work, are to be found in *Athenæus*, 10. *Ptolemy* wrote *A Treatiſe on the Greek Harmonics*, in three books, and flouriſhed about the time of the Emperor *Antoninus Pius*.

Muſic appears to have been one of the moſt ancient of arts; and, of all others, vocal muſic muſt undoubtedly have been the firſt kind.

[111] Apophthegms of the Ancients; by *Deſ. Eraſmus.*

[112] *Alcæus on Hipponax.* Anthol. b. iii. ch. 25.

No vines the tomb of this old bard adorn
With lovely cluſters, but the pointed thorn;
And ſpiry brambles that unſeen will tear
The eyes of paſſengers that walk too near.

The Idylliums of Theocritus, &c. tranſlated from the Greek, by Francis Fawkes.

I am induced to inſert here two more ſpecimens of *Anacreon*, which are elegantly tranſlated by *Thomas Moore*, Eſq.

ODE III.

" Liſten to the Muſe's Lyre,
Maſter of the pencil's fire!
Sketch'd in painting's bold diſplay,
Many a city firſt portray;
Many a city, revelling free,
Warm with looſe feſtivity.
Picture then a roſy train,
Bacchants ſtraying o'er the plain;
Piping, as they roam along,
Roundelay or ſhepherds' ſong.
Paint me next, if painting may
Such a theme as this portray,
All the happy heaven of love,
Theſe elect of Cupid prove."

ODE XXIII. *by the ſame celebrated Bard.*

" I often wiſh this languid Lyre,
This warbler of my ſoul's deſire,
Could raiſe the breath of ſong ſublime,
To men of fame, in former time.
But when the ſoaring theme I try,
Along the chords my numbers die,
And whiſper, with diſſolving tone,
" Our ſighs are given to love alone!"
Indignant at the feeble lay,
I tore the panting chords away,
Attun'd them to a nobler ſwell,
And ſtruck again the breathing ſhell;
In all the glow of epic fire,
To *Hercules* I wake the Lyre!
But ſtill its fainting ſighs repeat,
" The tale of love alone is ſweet!" [113]
Then fare thee well, ſeductive dream,
That mad'ſt me follow glory's theme;
For thou my Lyre, and thou my heart,
Shall never more in ſpirit part;
And thou the flame ſhalt feel as well
As thou the flame ſhalt ſweetly tell!" [114]

A Greek *Scolion*, or Song, by *Calliſtratus*, on *Harmodius* and *Ariſtogiton* *.

In myrtle wreaths my ſword I bear,
As, fir'd by zeal, the illuſtrious pair
Conceal'd from view th' avenging ſword
The haughty tyrant's breaſt that gor'd,
And *Athen*'s equal rights reſtor'd.

Belov'd *Harmodius!* Death in vain
O'er thee uſurp'd a tranſient reign;
Thoſe happy iſles thy footſteps tread
Where amaranthine flowers are ſhed
On *Peleus'* ſon, and *Diomed.*

In myrtle wreaths my ſword I bear,
As, fir'd by zeal, th' illuſtrious pair
Their patriot weapons veil'd from ſight,
When in *Minerva*'s ſolemn rite
Hipparchus ſunk to endleſs night.

Eternal glory's deathleſs meed
Shall, lov'd *Harmodius*, crown thy deed,
And brave *Ariſtogiton*'s ſword,
Becauſe the tyrant's breaſt ye gor'd,
And *Athens'* equal rights reſtor'd.———

To conclude; the Editor has to make his acknowledgment to *John Hawkins*, Eſq. who collected theſe *Greek* and *Turkiſh Melodies*, when on his tour in the *Levant;* to whom alſo he is indebted for the account given of the *Greek Dances* in the two firſt pages of the Introduction to this Work; and for the loan of his Drawing, from which the Frontiſpiece was etched.———*The Frontiſpiece repreſents a group of female Greek Dancers, in the dreſs which is uſually worn at Conſtantinople.* In the iſlands of the Archipelago the *coſtume* of the Greek women is extremely varied, and generally more becoming, reſembling in ſome of thoſe iſlands the habit of the ancient Greeks.

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[113] The word αντεφωνει, in the original, may imply that kind of muſical dialogue practiſed by the ancients, in which the Lyre was made to reſpond to the queſtions propoſed by the ſinger. This was a method which *Sappho* uſed, as we are told by *Hermogenes.*

[114] *Odes of Anacreon*, tranſlated into Engliſh Verſe, with Notes, by Thomas Moore, Eſq.

* The late Dr. *Lowth, Biſhop of London*, in his Prelections on the Sacred Poeſy of the *Hebrews*, partly imputes the effectual expulſion of the *Piſiſtratidæ* to the popularity of this Song. The laſt inſtance the *Athenians* gave of their democratical ſpirit, was the erection of the ſtatues of Brutus and Caſſius, by thoſe of *Harmodius* and *Ariſtogiton.* See the Poems of Henry James Pye, Eſq. Poet Laureat, vol. 1ſt; and more in the preceding part of this work, page 15.

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SALTADURISTICO. A Dance peculiar to the Island of Zante.

Maestoso

CANZONE GRECA. A Greek Song.

Gratioso

Turn over

EIRESIONE. An Athenian festival Song.

See Potter's Antiquities of Greece, Vol. 1st. Book II, Chap. 20, page 418, 428, &c.

Ei - re - - sio - - - ne, figs produce, and whole - some bread, and

cheerful, cheer - ful oil, And ho - ney, ho - - ney,

la - bour - ing bees sweet toil; But a - bove all, wine's noble juice; then

cares thou in the cup shall steep, and full of joy re - ceive soft sleep.

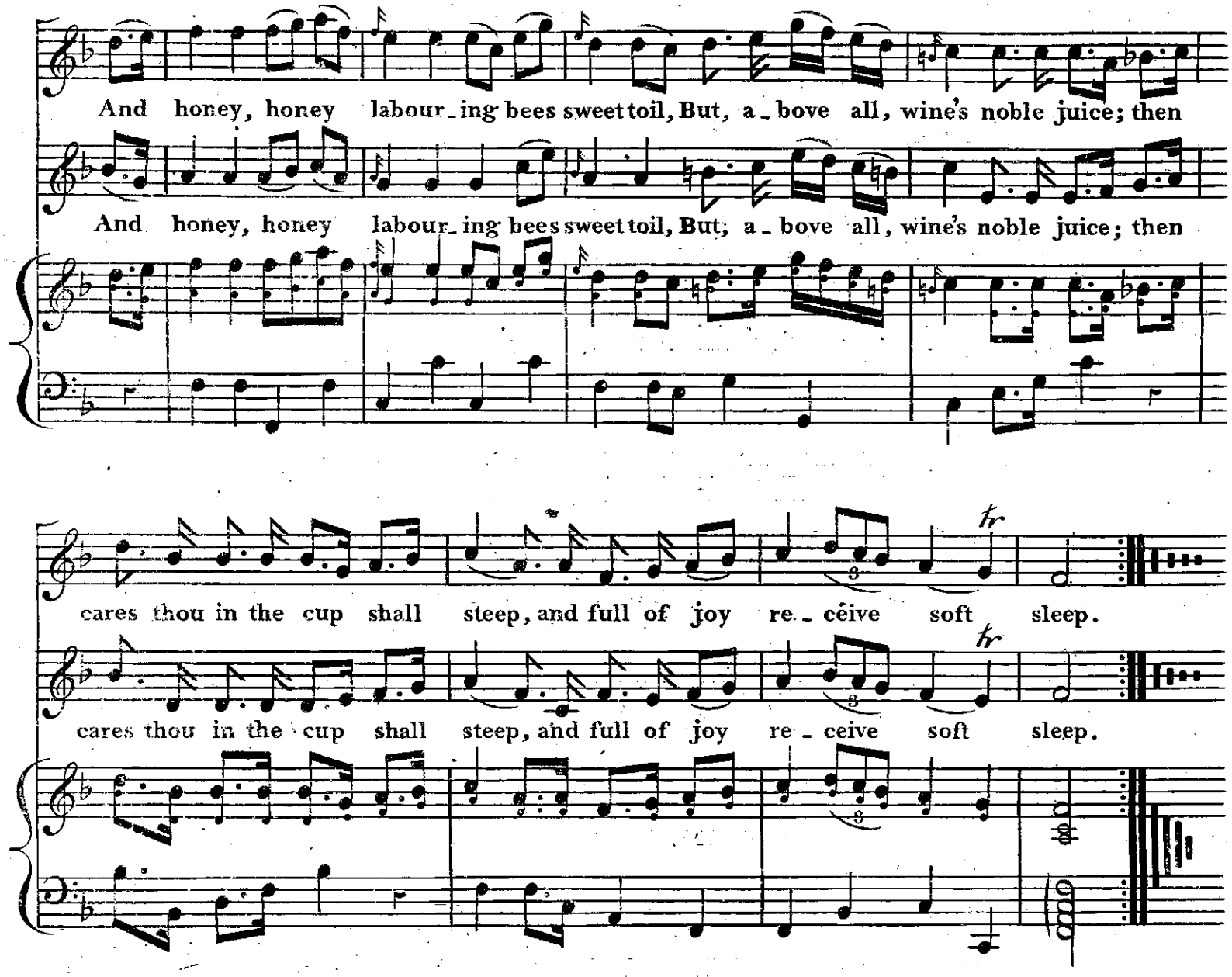
1st Chorus

Ei - re - sio - ne, figs produce, and whole-some bread, and cheerful, cheer - ful oil.

2nd

Ei - re - sio - ne, figs produce, and whole-some bread, and cheerful, cheer - ful oil.

The words of this Song are a translation from the Greek, taken from Plutarch's life of THESEUS; and set to the above GREEK AIR by the Editor.



"Theseus, after the funeral of his father, paid his vows to Apollo on the seventh of October; for on that day, the youths that returned with him safe from Crete, made their entry into the city of Athens. They say also, that the custom of boiling pulse was derived from hence, because the young men that escaped, put all that was left of their provision together, and boiling it in one common pot, feasted themselves with it, and with great rejoicing did eat all together. Hence also they carry in procession an olive branch bound about with wool, (such as they then made use of in their supplications,) which was called EIRESIONE, and crowned with all sorts of first fruits, to signify that scarcity and barrenness had ceased; singing, in their procession, the above Song."

See Plutarch's life of Theseus.
and Callimachus's Hymn to Delos, V. 422, &c.

CANDIOTA, BALLO GRECO. A Greek Ballet; called The Candian, or Cretan Dance.

Maestoso

Segue Allegro

Poco
Allegro

3

Da Capo 𝄋.

CANZONE GRECA. A Greek Song; and Favourite of the Boatmen at Zante.

Lento

CANZONE GRECA.

Da Capo Maggiore.

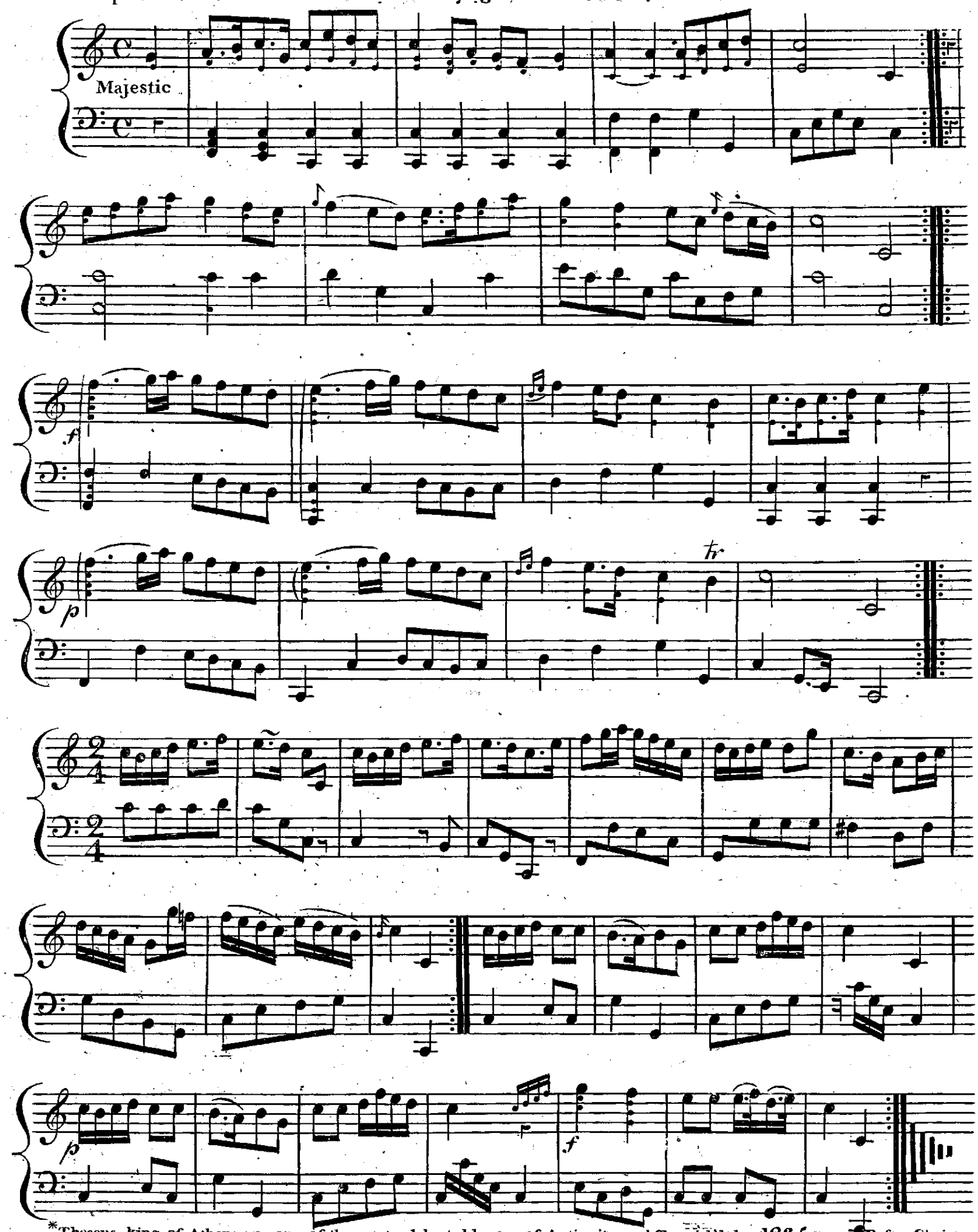
AGIOPANDITICO.

Moderato.

CANZONETTA DEL ZANTE. A Canzonet of the Island of Zante, Sung by the Olive gatherers in the Autumn and Winter.

Very Slow and plaintive

The Hymn of Rejoicing, traditionally said to have been Sung by the CRETANS, upon the return of THESEUS from Slaying the MINOTAUR.*

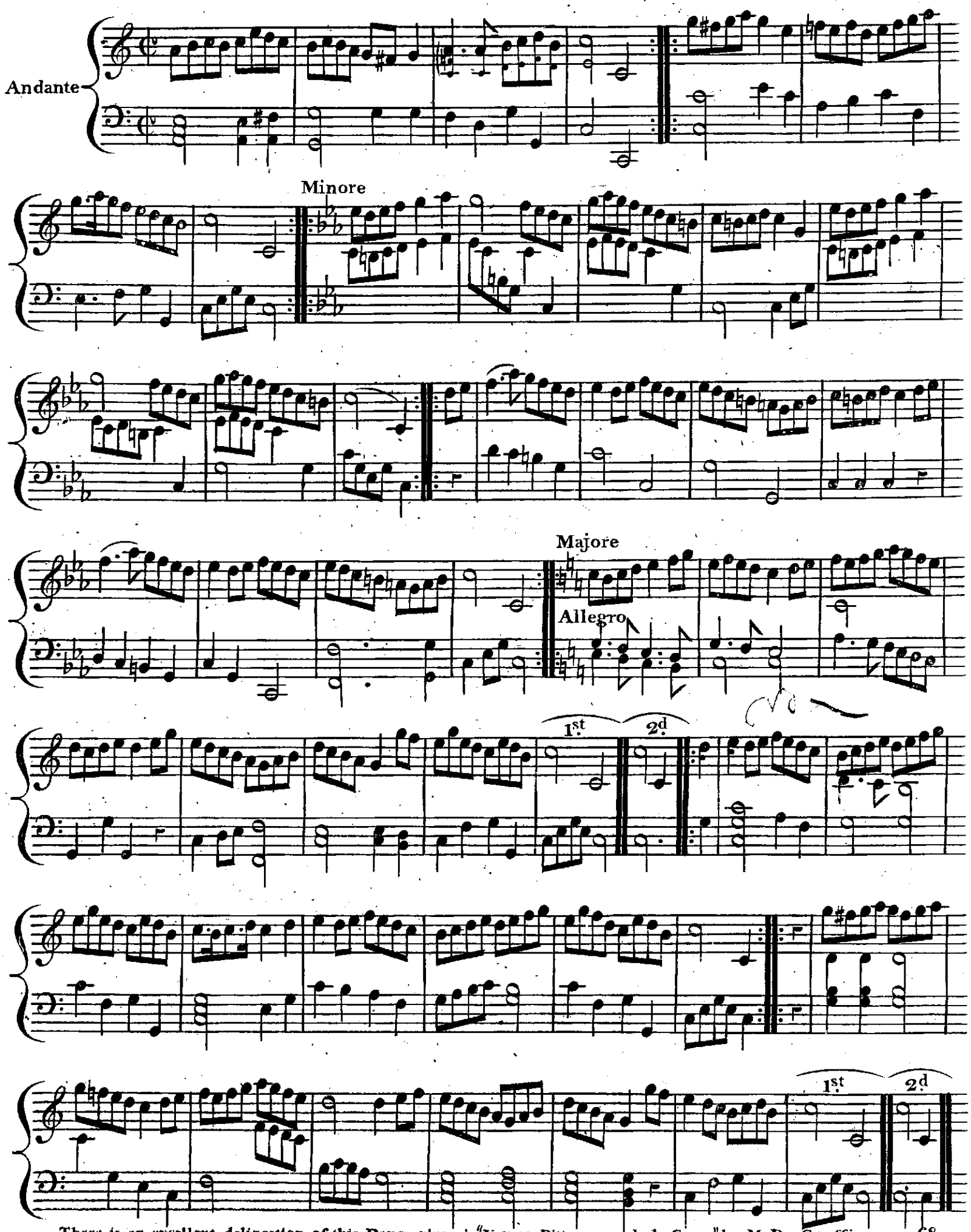


*Theseus, king of Athens, was one of the most celebrated heroes of Antiquity, and flourish'd about 235 years Before Christ.

*This piece of Music was communicated to the Editor some years ago by the late Athenian Stuart.

See the Story of Theseus in Plutarch's Lives.

ROMAIKA. The melody of this Dance seems to have been originally the same Air as that in the preceding page, which commemorates the escape of THESEUS from the Labyrinth.

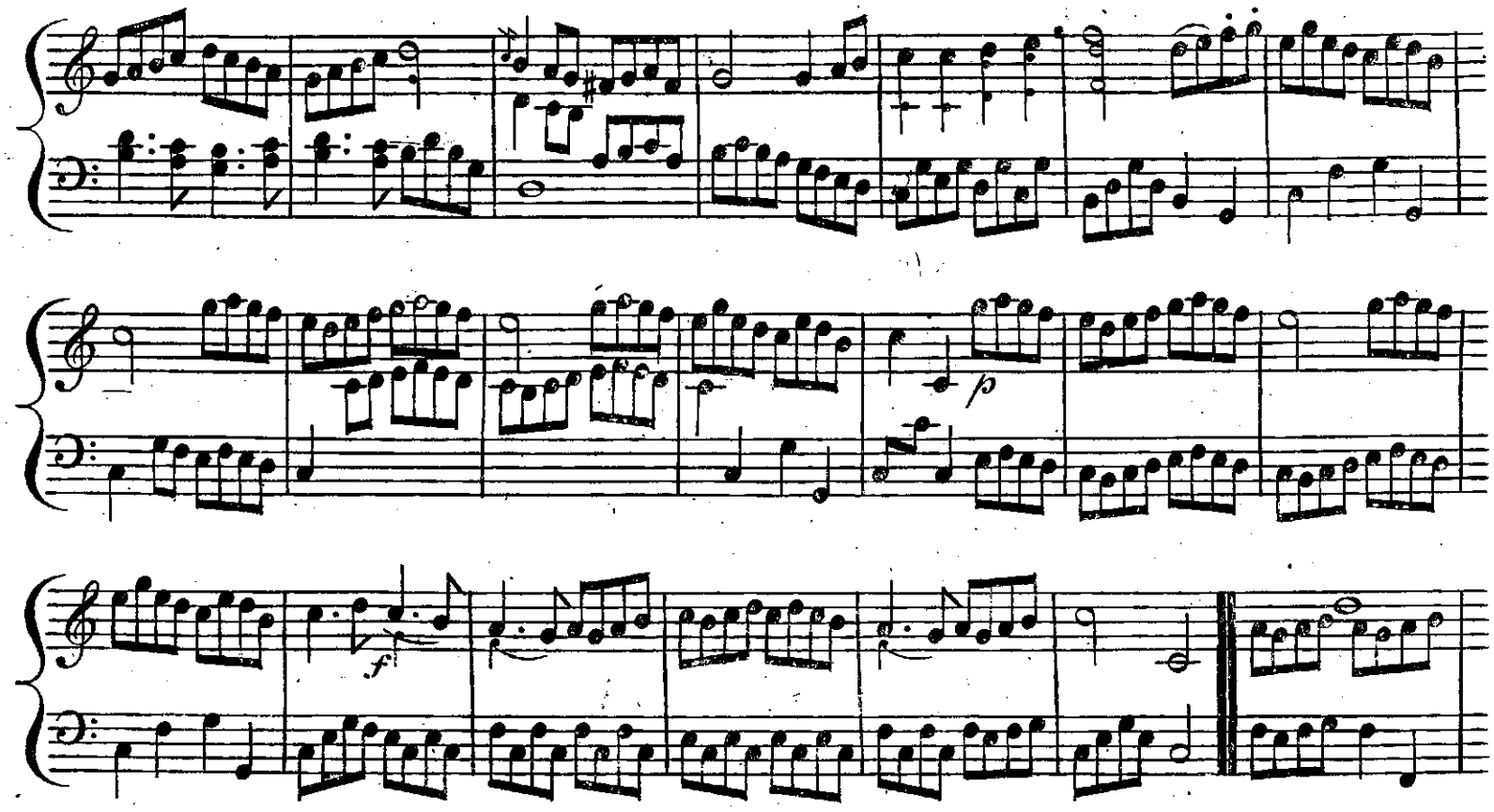


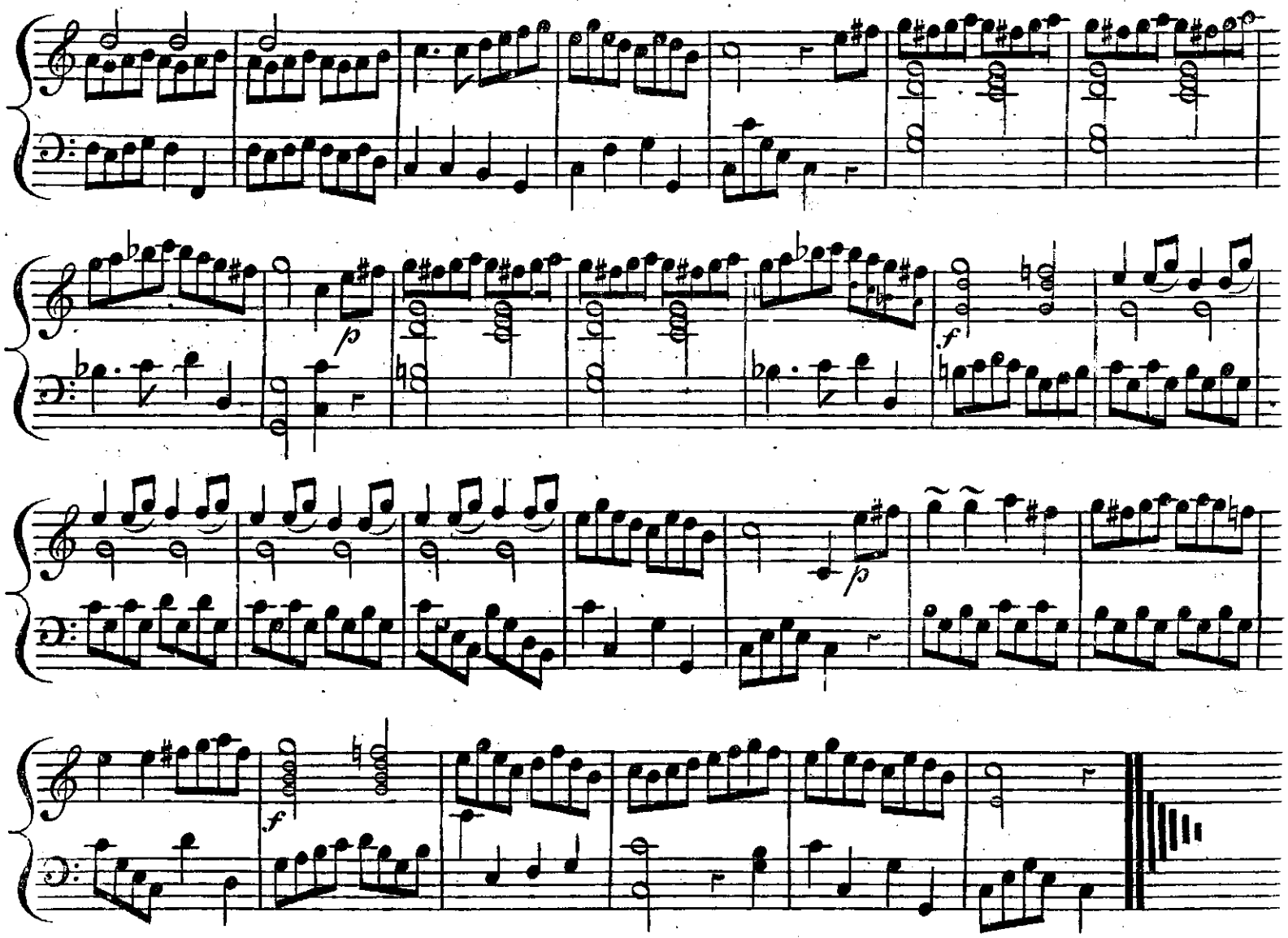
There is an excellent delineation of this Dance, given in "Voyage Pittoresque de la Grece," by M. De Gouffier, page 68, plate 33; who mentions, that the Dance is supposed to imitate the intricate Labyrinth of Crete.

Cresendo il tempo

Cres.do

Turn over


p
f


p
f
p
f

GALLIARDA.

Moderato

CARAVINO. A Nautical Air, (or the Boatswain's Song.)

Gratioso

Da Capo Galliarda.

CHEFALONITICO. An Air of the Island of Cephalonia.

Rather Lively.

f *p* *f*

A Celebrated Air of the BĒDOUINS, or ARABS.

Moderato

A TURKISH AIR.

Gayly.

Da Capo

PRELUDE to the MIZMOUNE; A Favourite Moorish Song.

Maestoso

The MIZMOUNE.

Ya men melleck ana deery waat sa jebb, Id-ell-yish heuse sa beb, hatsa az-aa atta-leb.

The melodies of the above three Airs, were added to this Collection by the Editor, from ESSAI SUR LA MUSIQUE. And those in page 7, 16, 17, 24, 25, 26, 27, 28, 29, 30, were likewise added by the same, from unpublished manuscripts.

ISOLANO. (Dances of the Islands of the Archipelago.)

Allegro

1st 2d

ISOLANO.

ISOLANO.

ARNAÖUT;* THE ALBANIAN DANCE.

This is usually danced by the Albanians in full armour, and is supposed to be the ancient Pyrrhic Dance.

Maestoso

*The troops raised in the Morea, Macedonia, Bosnia, &c, are styled ARNAUTS; and they still retain the courage and hardiness of their ancestors, and are esteemed the best soldiers in the Turkish empire.

Sempre Seguita D.C.

A WALLACHIAN DANCE.

Affettuoso

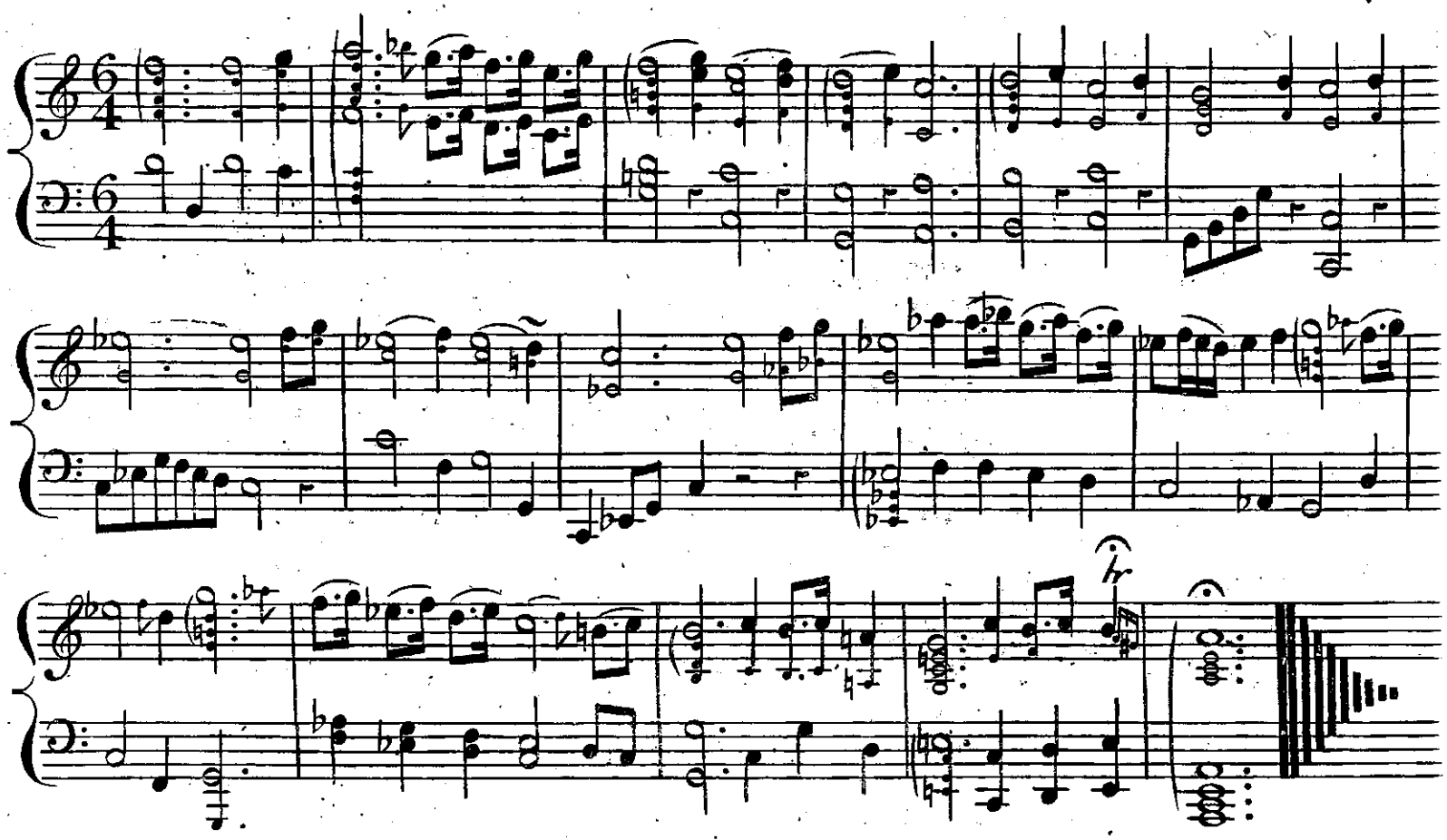
A DERVISE'S DANCE.

Solemn

1st

2nd

There is a print which represents this Sacred Dance of the Dervisches, in the 1st Volume of Mouttraye's Travels.



"The Mosch, or Temple of the Dervises at Pera, is built in the fashion of a dome; it is very light, with handsome pews, and a music-gallery. The above sacred tune is play'd when the Dervises turn round, which they do with their arms extended, and seemingly in an extasy; the young ones whirl about with an incredible velocity; The superior and elder sort move moderately, and when they are tired fall on their knees with their faces towards the ground. It is the music which animates them, and they pretend there is something of a divine nature in it. Several of them assured the Marquis de Ferriol, that without it they should not be able to perform above three turns without falling, whereas 'tis not unusual with them to hold out near an hour*. Before this dance is performed, the superior, or one of the principal Dervises, reads out certain passages of the Alcoran, and explains them to the assistants. There are several sentences from the Alcoran to the praise of God, inscribed on the columns and round the dome. There is also a convent of the same Dervises on the canal of the Black Sea." Gentlemen's Magazine for Jan.ry 1754. p. 38.

* This custom of the DERVISCES bowing themselves round, they say, they use in imitation of their first founder MEVELANA, who, fourteen days together, and without any sustenance, used it himself, 'till at length, falling into an extasy, he received strange revelations and Divine Commands for the institution of this order. They very much value the Pipe they play upon, (which is made of a Cane,) esteeming it for an ancient sanctified sort of music, on which Jacob and other holy Shepherds praised God. — Lady Wortley Montagu says, that 8 or 10 of these pipes usually perform the Dance.

Moderato.

Finis

Da Capo

Allegro

f *p* *f*

p

f

Minore

p

f

p

Da Capo Majore.

A TURKISH CONCERTO, called SUSUDÌL.

Andante

Milaseme.

Jortachane.

The modern Turkish music is generally crowded with the half-tones, as well as with quarter-tones; on that account I found this piece of music very difficult to arrange, so as to adapt it to our scale agreeably to an English ear.

Sonchane.

Semai Serchanesi.

bis

Volti

Ortachane.

p

f

Sonchane

Orestisimo.

A TURKISH MARCH.

Stately

p

f

Finis

This MINORE was added by the Editor, by way of varying the above AIR.

p

f

f

Da Capo
Maggiore

A MOORISH DANCE.

Moderato

A PERSIAN AIR.

Gratioso

Another EASTERN AIR

Slow&Pathetic

The Editor was favoured with the melodies of the above two Airs, by F. Fowke, Esq.r who had learnt them in the East Indies.

THE INTERVIEW. An Arabian Song.

Darkness clos'd a - - - round, loud the tem - pest drove, when thro' yonder glen I saw my lo - ver rove; dearest youth! Soon he reach'd our cot, wea - ry, wet and cold, But warmth, wine and I, to cheer his

2nd Verse.

spi - rits strove; dear - - est youth! How my Love, cried I, durst thou hi - - ther stray, Thro' the gloom, nor fear the ghosts that haunt the grove? Dearest youth!

The Editor received the words, and melody of the above Song, from his friend Captain Scott; and since that, he found it inserted among the Specimens of Arabian Poetry, translated by I.D. Carlyle, professor of Arabic; who says, that it was first written down from the Singing of David Zamir, a native of Bagdad, who resided with the translator for some time at the university of Cambridge.

In this heart, said he, fear no seat can find, When each

thought is fill'd a_lone with thee and love; Dear_____est maid!

A SWEDISH SONG-TUNE.

Andante

Variation

Conclude with the Subject.

A SWEDISH SONG-TUNE.

Andante

Harpeggio Variation.

cresdo

Cresdo

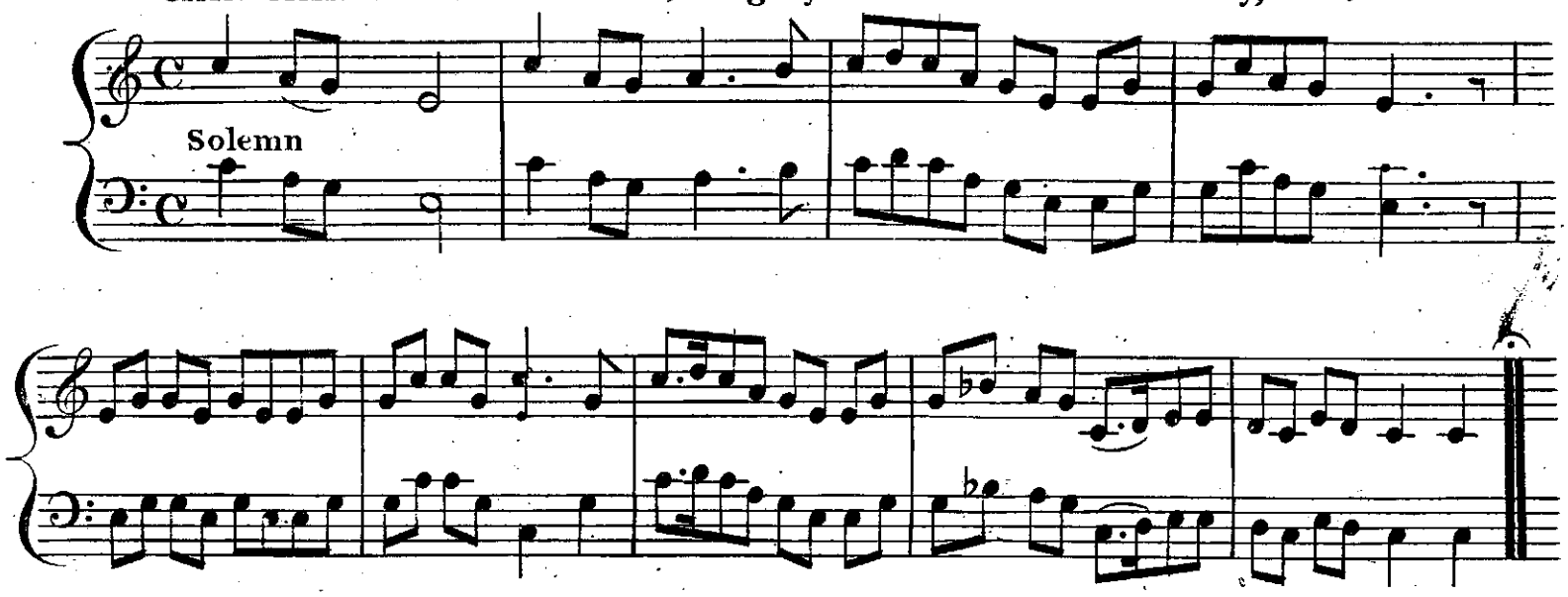
Return to the Subject
to conclude.

A SWEDISH DANCE.

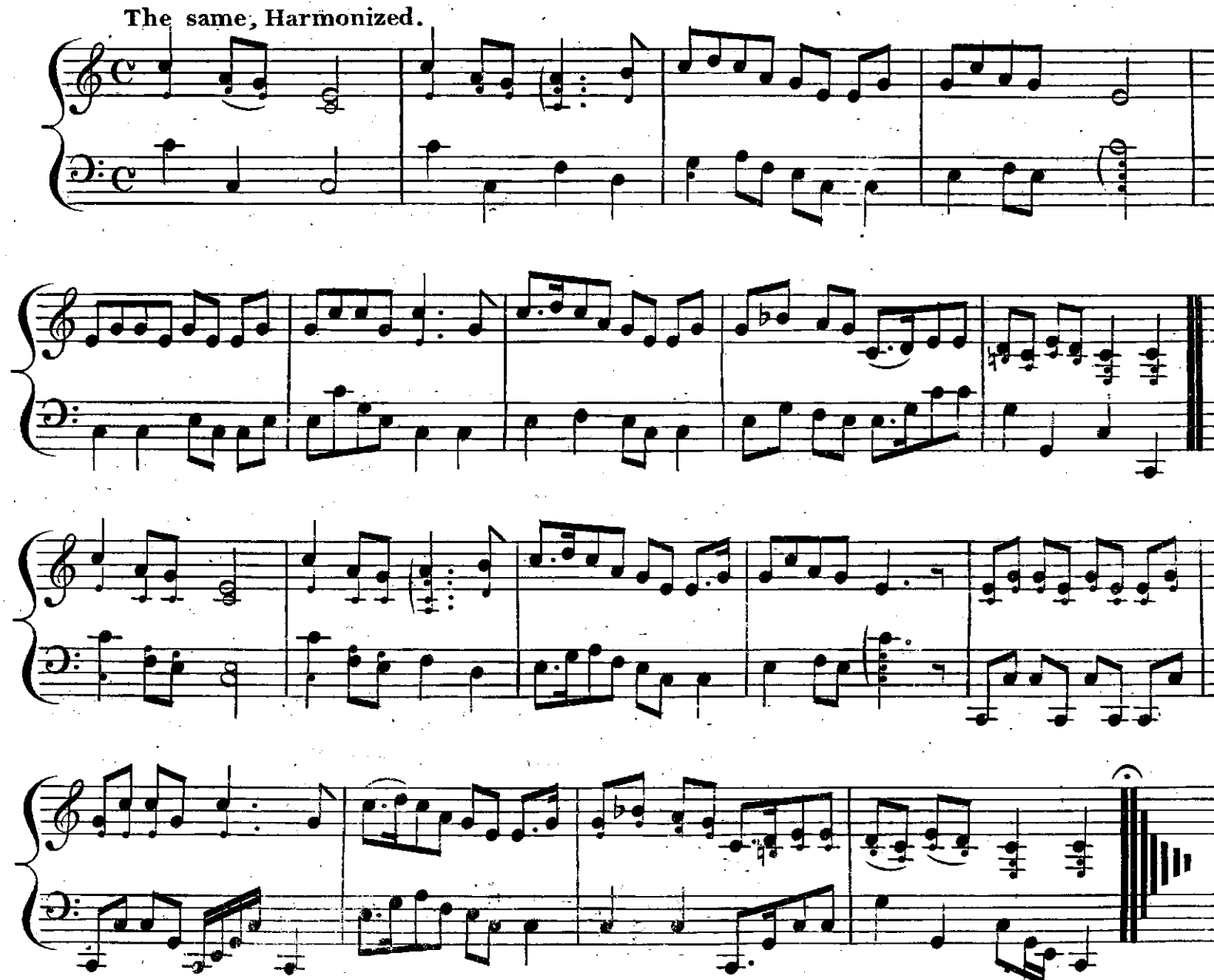
Moderata

CHIN-CHIN-JOSS. — A Hymn, Sung by the Chinese to their Deity, Joss.

Solemn



The same, Harmonized.



The Editor was favoured with the melody of the above HYMN by a Gentleman, who resided some time in the English Factory, at CANTON. ——— If we may be allowed to judge from this single specimen of the music of the Chinese, it bears a strong resemblance, to the national Airs of Scotland. At the same time it must be observed, that the Chinese seldom use any Semitones, nor Harmony of different parts in their Music; on that account I have only repeated the melody of the Air in the Bass the first time over, so as to convey a more perfect Idea of their own Style; but in the second, and third time over, I have harmonized the Hymn with a Bass.

ALLEGRO

Od-ge-nun dun nun dunna ka do or-ra ho-ree much-er-rahee.

Burra burra jo ree go--la--la o daè wat-ta ke--hu-na

Da Capo

ree-hee-au soom ba--har-re--o--ree much-er-ra hee. Ec-ore

dup-pè giangè badge-te hy— our-re mourre--lee dun--na—

Ec-our-re tur-re--nee our-re ba-

hia

Da Capo

-ree not--che ta dy-a dy--a lau--or-re ho-ree much er-ra-hee.

The above Song was written down from the natives singing it.

I - see doom ma mut chehi birge ma chour warra ho - ta - - po - - ca —

— — — — Our re mil ca - ra pa-guè me chi ya — ya pau gunnah

da na cha cr - re ho - ree much - - er - ra hee. Da Capo I - see doomma mutchee-hy

birgè — may choun-war-re ho - ta - po - - ca — — — — —

Our - ra mil Ca - - ra pague me - chi ya our-re mil - car - ra pa-gue-mut

chy-yah ya pa gunna *fia* dun-na cha - - or - re ho - - ree much er - ra hee. Da Capo

A TURKISH AIR.

The Editor wrote down the Melodies of the two following Airs, from the singing of MOUHAMMED SIDKY EFENDI, CHARGE D'AFFAIRES of the Sublime Port.

Graceful

Variation by the Editor.

CHITAN O-U-NO, or The String Dance.

Moderato

Finis.